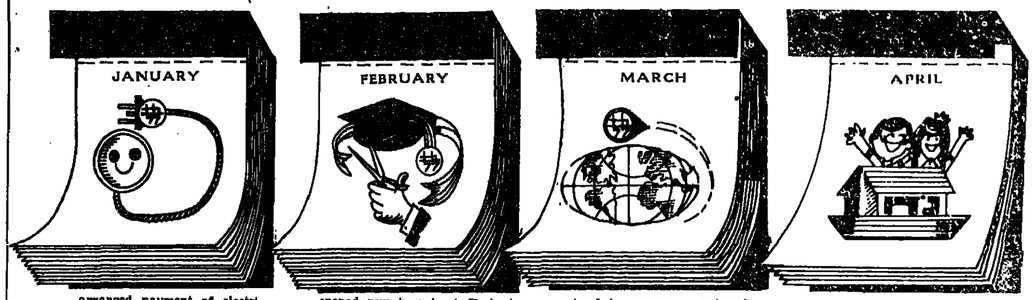
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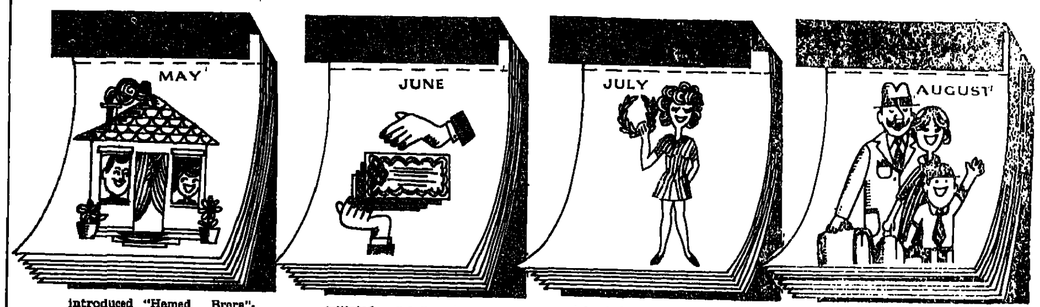


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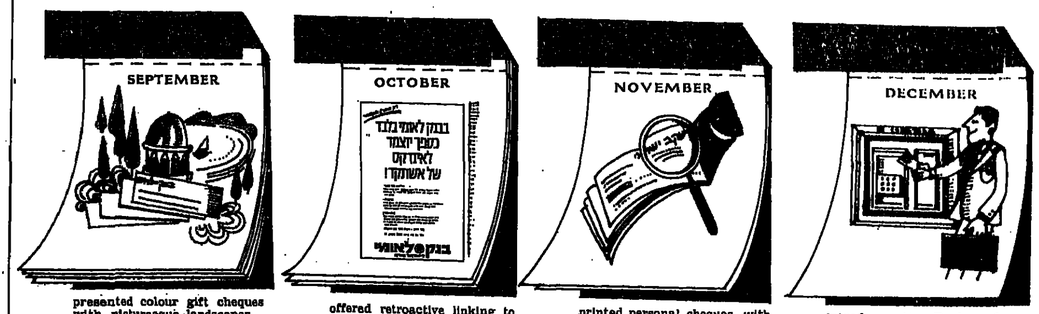


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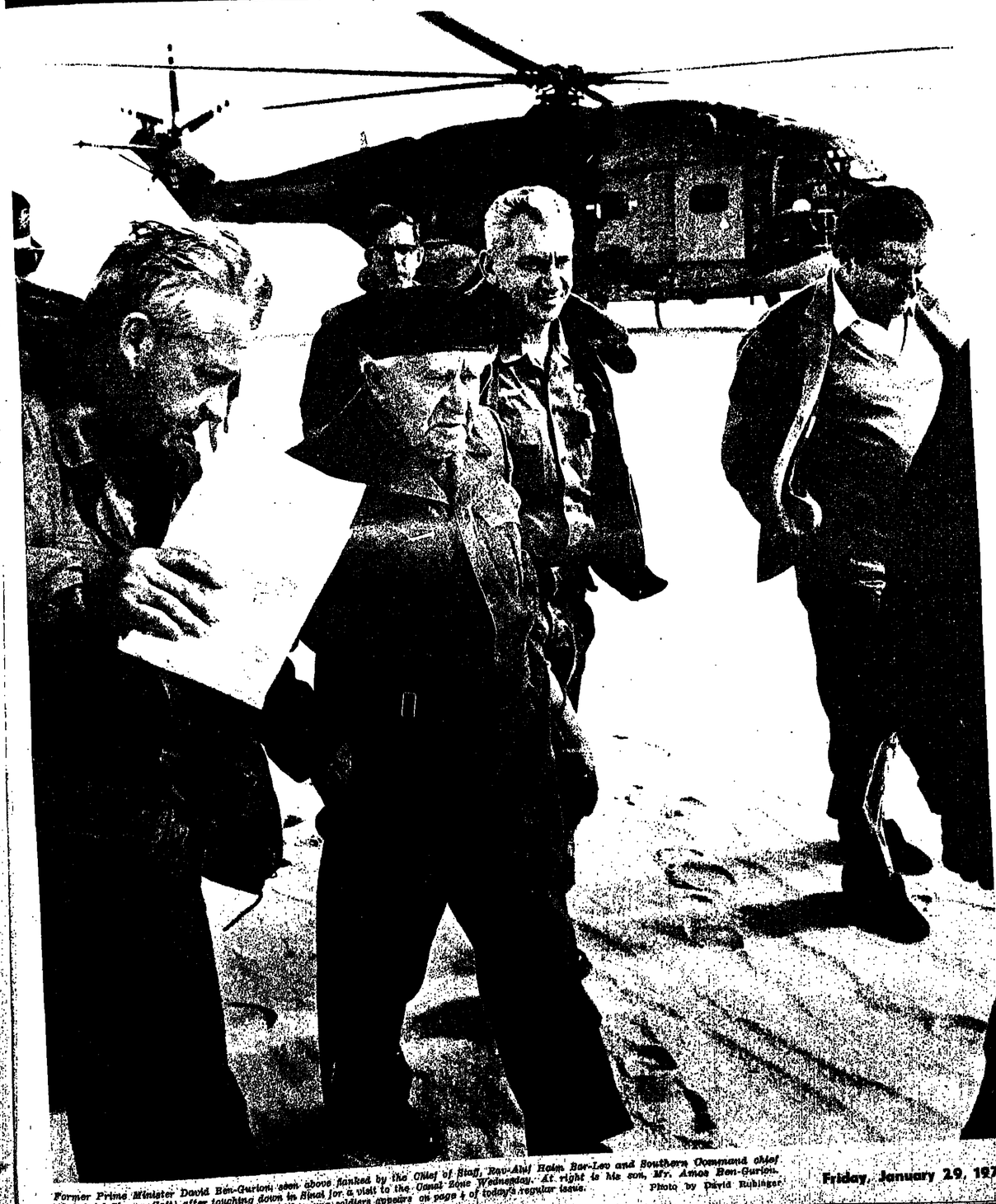
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Former Prime Minister David Ben-Gurion seen above flanked by the Chief of Staff, Rav-Aluf Haim Bar-Lev and Southern Command chief Aluf Ariel Sharon (left) after touching down in Sinai for a visit to the Canal Zone Wednesday. At right is his son, Mr. Amos Ben-Gurion. More features and a report on B.G.'s talks with young soldiers appears on page 4 of today's regular issue. Photo by David Rubinger

Friday, January 29, 1971

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Gen. Idi Amin, wearing his Israeli paratroop wings, with Rav-Aluf Haim Bar-Lev. At right: Milton Obote after laying a wreath on Herzl's tomb.

WHAT HAPPENED IN UGANDA

By Suzanne Cronje
Special to The Jerusalem Post

THE new military master of Uganda, 45-year-old Major-General Idi Amin, has some serious disadvantages to overcome if he is to keep on top after the overthrow of President Milton Obote.

In Uganda's tribal complex he will need the support of the Baganda, though he is not one himself, and the Baganda have strong reasons for being anti-army. They are the biggest ethnic group in the country — more than one million in a population of eight million — and are of Bantu stock. Amin is a Moslem from the Nilotic north. So, too, are many officers in the Ugandan armed forces — as was the better part of the Obote government, including the President himself.

When the Europeans first came to Africa they found the impressive and well-organised kingdom of Buganda ruled by a monarch whom the people called the Kabaka. The British, who put Uganda under their protection in the last 10 years of the last century, allowed him to maintain his traditional authority.

The last Kabaka was exiled by the British from 1953 to 1954, partly for refusing to cooperative in democratic reform. He was allowed back and formed an uneasy coalition with Obote's political party, the Uganda People's Congress (UPC) and when Uganda got its independence from Britain in 1962, the Kabaka became Uganda's first President.

But the alliance between him and Obote was clearly half-hearted. In 1966 Obote discovered plans for a *coup*, and the Kabaka — Sir Edward Frederick Mutesa II — had to flee the country. He died in poverty in London just over a year ago at the age of 45.

But the departure of "King Freddie" did not settle the dispute between the Baganda and other tribes. During the violence that accompanied his flight the army took strong action against Baganda nationalists. The tribal animosity between the northern Nilots and the southern Bantu, however, and the fact that there was accord between army and the politicians in power, gave Obote what turned out to be a false sense of security.

About a month after King Freddie died — leaving an heir, Prince Ronald Mutebi, a boy of 15 at school in England — Obote was wounded by a gunman as he left the annual meeting of his Uganda People's Congress. A state of emergency was declared and the army, under Amin, moved in to restore order.

Amin was regarded as one of Obote's most loyal supporters, but in October last year he was reported to be under house arrest. This was on the eve of the country's eighth independence anniversary, and shortly afterwards the UPC approved Obote's proposals for direct presidential elections. It was Obote's third attempt to get this measure adopted: it was opposed even within his own party. The Baganda regarded it as a charter for dictatorship.

This was only a month ago, but at the same time information from the report of the Ugandan Auditor-General was leaked, and disclosed "financial ineptitude" amounting to corruption.

Despite nationalisation of banks and other enterprises, private businessmen were relieved at the flexibility shown by the Obote Government.

ADMIRATION FOR ISRAEL

Amin, whilst he was supposedly supporting Obote has made political statements that were notably blunt.

For example, when Obote tried to be neutral in the Arab-Israeli conflict, Amin expressed spontaneous admiration for Israeli prowess in the 1967 Middle East action. The fact that Amin got his paratroop wings during military training in Israel may have had something to do with this. As a Moslem, Amin felt drawn towards the Sudanese Mahdi sect which is in opposition to the present government in Khartoum. He sympathised with the Southern Sudanese secessionists.

The Obote government, however, recently handed over to the Sudanese a German mercenary, Rolf Steiner, who had been fighting with the Southern Sudanese and who was at that time staying with sympathisers in Kampala. His extradition was a sign of the improvement in the Khartoum-Kampala relationship and of the hardening of official Ugandan policy against the Sudanese rebels. This must have gone counter to Amin's convictions.

Another factor which could endanger Amin's hold is that the northern Nilots are divided between the Acholi and Langi tribes. Their quarrels have left the army less than united. Reports of troop movements in Tanzania also indicate that Bantu feelings in the south have been aroused.

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A new way of life in Jerusalem

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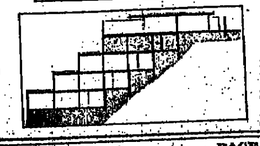
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AN OUNCE OF PREVENTION

Five months ago, Israel found itself faced with a serious, but as it turned out, limited, outbreak of cholera. Why, asked outraged politicians and journalists, had nobody bothered about public health? Newspapers, like The Post, in a soul-searching editorial on September 9, noted that "great emphasis has been placed on curative medicine—hospitals, doctors and other modern facilities — but Israelis seem to ignore preventative medicine." Five months later the results of all that anguished stock-taking are not what might have been expected. SUSAN BELLOS takes a look at the public health scene today, and in particular a scientific discipline which is an integral part of it: social medicine.



Above: asbestos huts at Kiryat Yovel in Jerusalem, the poorest section of one of Jerusalem's earlier low-cost housing areas. Hadassah social medicine teams deal with families in the entire area. photo by Rubinger

WHEN cholera made headlines five months ago, many public health doctors were pleased at the spotlight thrown on their problems. The public too, after the initial shock and anxiety, felt that the outbreak had in some ways been a salutary experience which had shaken up our health services.

In retrospect, the shake-up looks much more like a half-hearted stirring. The only person who was transferred from his position in the whole affair, was not any medical administrator, but the Ministry of Health official responsible for press and public relations.

On the credit side, the long-dormant national sewerage plan has at last been activated. A loan has been obtained from the World Health Organisation and the first IL30m. allotted for the first year's work. Over IL1m. has been added to the budget of the Ministry of Health's Department of Public Health to be spent largely on environmental health programmes; and also to provide salaries for the 60 as yet unhired staff. The programmes will chiefly be concerned with sanitation. In Jerusalem, where the first outbreak took place, there is perhaps rather greater vigilance after the first frantic clean-ups of August and September. However, according to the municipal spokesman, no restaurants or food establishments have been closed down since the end of September. The idea of maintaining high standards of hygiene by giving blue bands of merit to clean food establishments has also been dropped, the spokesman explained, because "If we give a blue band to a restaurant one month, its standard may drop immediately after."

However dramatic the cholera may have appeared at the time, there were after all, only 488 cases altogether in the Gaza and Jerusalem outbreaks and 15 deaths, most of them due to late treatment. We may be able to contain cholera much better if it re-appears next summer (and many doctors believe it will) and there should be less summer gastro-intestinal disorders. The biggest killer in Israel is certainly not cholera, nor even all the cancers, but cardio-vascular diseases, which cause the death of thousands every year. The real question that might be directed at public health administrators, and ultimately the Ministry of Health, is not about cholera, but about the number of very serious diseases for which there are very limited prevention programmes.

ONE of the few people concerned with these problems is Professor Sidney Kark, head of the Hadassah Medical School's Department of Social Medicine. Professor Kark, who first pioneered social medicine in South Africa over 30 years ago and was invited to set up a department at Hadassah 10 years ago by Hadassah Director Professor Kalman Mann, is a man passionately committed to this still very new medical orientation. He is worried about its future. "They pay us a great deal of lip-service," he admits, "but the medical establishment does not regard us very highly." Professor Kark likes to refer to "a non-growth of community medicine," and it might well be argued that this is because of vagueness about the terms themselves. Modicine in Israel is still sharply divided between hospital and clinical services, and the emphasis is on treatment of disease, rather than the propagation of health. We do well for example, when it comes to a sophisticated cardiac operation, or surgery after a road accident, but less well or badly when it comes to preventive programmes against cardio-vascular diseases, cancer, kidney disease or road accidents.

"Social" or "community" medicine are words that have as yet acquired here the specific charge they possess in the US or Britain. "Community" especially is wildly fashionable out there in the West, particularly when placed in such contexts as education, architecture, social planning, the arts and even the sciences (it has even reached the rather delirious extreme of a recent headline in The Times Literary Supplement "Witches and the Community."

Just because of this lack of

(Continued on next page)



Right: Dr. Sam Wartski, head of Surveillance Unit of Long-Term Illness and After-Care of Patients, deliberately without a white coat to foster confidence, and a Public Health nurse visit an aged Kiryat Yovel couple as part of the Hadassah Community Medicine Home Visit Scheme. The woman is deaf and diabetic and cannot leave her asbestos home. She is one of 37 home-bound patients in the area. The doctor checks her blood pressure while the nurse gives her daily insulin injections. Above: the other side of the coin: patient being examined at Hadassah by bevy of white-coated medical students. photos by Braun

(Continued from previous page)

community orientation, Professor Kark argues, few bright young medical students look forward to say, a dazzling career as a general practitioner in a Kupat Holim clinic. Similarly, the Ministry of Health, even with this year's increased budget, has a very serious problem in attracting able people into its Public Health Department. Young Israelis go to medical school, which is attached to a hospital, do all their training there, qualify, and if possible stay inside the hospital portals and start climbing the specialists' ladder. The clinics, on the other hand, mostly draw on hospital-trained new immigrants, are low in staff, status and even general calibre.

All this would not matter, doctors in social medicine maintain, if most of the population spent most of its time in hospital. However 90 per cent of the population receive all their medical attention from sick fund doctors, that is, in clinics. Patients may reach the hospital with fatal coronaries, cancers, acute kidney failure, but the task of doctors should not only be to treat an organ in its most advanced state of disease, but to prevent it getting so bad in the first place.

* * *

DOCTORS in social medicine emphasize that they are working on the health of populations (epidemology) as seen and treated from the base of a local medical centre such as the Hadassah Family and Community Health Centre, set up in the Jerusalem neighbourhood of Kiryat Hayovel in 1953. Their work also includes the study of health service systems, such as the study of the peculiarly Israeli problem of overusage of services (clinics) — by an otherwise generally dissatisfied public. In Britain, research in social medicine helps decide which doctors refer what patients to which services; in the U.S. work is being done on the serious problem of the distribution of medical services.

Illness is examined from a community angle. This means that although any of the 12,000 individuals in the area served by the Kiryat Hayovel centre will get full personal treatment for 'flu, sore throat, bronchitis, chickenpox, measles or anything else, their diseases will also be examined as a general and community problem. For most of the population, for example, 'flu is not much more than an annual indisposition, but for certain sections of the community, specifically the old, and those with heart conditions, it can be very serious.

Immunization, always a tricky business, is worked out on a community basis. One particular group was found which is both vulnerable and mixes freely—schoolchildren. According to Professor Kark, immunizing this group this year, seems to have brought down the general incidence in the rest of the population.

Everybody in the area who is willing can be examined for high "risk-factors" in arteriosclerosis or cardio-vascular diseases. The factors include high blood pressure, cholesterol level, diabetes and overweight. The preliminary findings have shown so far that one out of every five people in the 25-44 age group has at least one high-risk factor; two out of three people between 45-64 have one high-risk factor, and more than four out of five in the over 65s have more than one high-risk factors. Since the research is not carried out only for the sake of research but with the aim of correcting these factors, a community approach is taken to the problem. People have to be put on a diet; and this is something that many find very difficult. How can mothers of families be persuaded to change their menus, and how can people with high risk-factors be influenced to drop very deep-seated habits without turning them into nervous wrecks? Should here, many of whom are not in any medical framework at all. They include not only the elderly poor on public assistance but average members of the public suffering from arthritis, heart conditions, or the trails of old age and who are in desperate need of nursing. In a situation like this, Professor Kark believes, there has to be total community responsibility involving many different agencies.

* * *

OBVIOUSLY, none of these problems are trivial. Many of the programmes have great scientific and social interest. However, the Hadassah Medical School does not include social medicine as a specific course in its six years of undergraduate studies. Although the 1970-1 Hadassah Yearbook states quite plainly that the Medical School "is concerned with the training of doctors for general practice and specialities..." undergraduates only study within the hospital departments. They do attend lectures in the Department of Medical Ecology during their third and fourth years and take a two-week intensive course in their fifth year. They also participate in what Department Director Professor Michael Davies calls "a month's practical work which is the study of a medical problem from a social environmental and genetical point of view." All this, he says, "includes Social Medicine."

However there is a post-graduate course leading to the degree of Master of Public Health (M.P.H.), which if almost unheard of here, is well-regarded abroad. This year has seen the first International Public Health Course at the Hadassah Department of Social Medicine, with the participation of 13 doctors and Public Health Nurses, three of whom are Israelis. The participants in the 14-month course, who include Africans, Thais, South Americans, a Filippino, an Indian and a British doctor, have come here, they explain, because there are very few courses like it in the rest of the world. Dr. Teresa Ivanans of London came for Israel's M.P.H. course because: "I'd like to work in both developed and underdeveloped countries, and Israel has run a lot in both areas. In Britain, I could do either Public Health at the London School of Tropical Medicine, which would be limited in its application, or take a Diploma in Child Health, which is hospital-centred and lasts only six months." The other students in the course, many of whom hold very responsible positions in their home countries, have also chosen Hadassah over British and American schools of medicine. Professor Kark and his staff may be proud of their course, and may even cherish dreams of eventual teaching health centres in developing countries where Israel could send one or two doctors to start them off. However the way things seem to be going at the moment they may remain little more than dreams. Hadassah, like every other Israeli hospital, is feeling the pinch, and is casting around for economics. The hospital spokesman firmly denies that there is any intention of closing down the Department of Social Medicine but it is certainly true that the Department is meeting more than usual difficulties in getting a budget to run its day-to-day affairs.

Professor Jonathan Magnes, the Dean of the Hadassah Medical School, agrees that undergraduate studies are far from community or socially oriented. None of the students study specifically outside the hospital confines, excepting a very recent experiment at Beit Shemesh, and "medical students seem to learn about social medicine through a kind of osmosis."

Perhaps, he argues, "it's a question of fashion. Fifty years ago it was decreed that the study of medicine should be placed on an entirely scientific basis. That's been the accepted way of things for 50 years. However, in the U.S. they've just published the Carnegie Report which goes to a completely opposite extreme and says that the medical needs of the community are the most important thing. I think we should try the middle way in Israel."

Why are we so hospital-oriented? Professor Magnes thinks that "the strong leaders have always been in hospital-based medicine rather than in social medicine."

Other kinds of doctors such as surgeons, cardiac specialists and so on, have set up their own societies years ago. Why have public health workers only set up an Association this past year? Shouldn't the Medical School take a lead in righting the balance? "Yes, but you can't do it by coercion, and the forces against it are very great."



Prof. Sidney Kark, head of the Department of Social Medicine at Hadassah.



Dr. Bert Gampel, in charge of the Family and Community Medicine Department of the Kiryat Yovel Community Health Centre, receives a family for a periodic examination. (Photos by Braun)

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ISRAEL COMMUNICATIONS

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Technion study helps put Apollo in orbit

By YA'ACOV FRIEDLER

Jerusalem Post Reporter



ESSENTIALLY, all airplanes, missiles and spacecraft are shells, cylindrical or conical, oval and others. In planes, the shells make up the fuselage and wings; in missiles and space craft boosters, the shell is the whole craft. The thinner they can safely be made, the bigger the payload the craft can carry, the greater its range and the less thrust it will need to get where it's going.

Theoretically there should be virtually no limit to the thinness of aerospace shells, as long as they hold the craft together. In practice, these thin-walled structures are liable to buckle (elastic instability) from the heat and stress of spacecraft re-entering the atmosphere.

Buckling can be avoided either by making the shell thicker, and thus less efficient, or by stiffening thin shells to enable them to withstand it. Thus the science of buckling analysis and the search for more efficient ways of stiffening shells, or reinforcing them in lay language, is one of the major fields of research in aerospace applications.

At the Technion's Aeronautical Engineering Faculty, a group under Professor Joseph Singer has been engaged in thin-shell buckling research for over 12 years, and probably knows as much about the subject as any group of scientists anywhere. In an interview with *The Jerusalem Post* Professor Singer said that so far about IL1m. has been spent on the research, almost all of it from grants made by the Office of Scientific Research of the U.S. Air Force.

The original grant, which got the research under way, totalled $10,000 for the first year, and this has now gone up to $30,000 for the current year. It is understood that despite the cutbacks in U.S. research funds, the Technion grant will be continued for the foreseeable future.

Professor Singer, who considers himself basically an engineer, takes the practical view of research. "It must be applicable and not just a nice theory. During all the 12 years of this work, my big question always was 'will it work'."

The specific field the Technion team has been working on is the development of improved methods of analysis of shell buckling, and thus the more efficient designing of thin-walled shells that will withstand buckling. He noted that if the shells can be made thinner, to reduce their weight by only 10 to 15 per cent, this would represent a "tremendous advantage" in bigger payloads for the craft under design. In a missile, or spacecraft, a reduction of such magnitude will make it possible to increase the payload by over 100 per cent. In a plane the gain would be rather less, but still very considerable.

The Technion research has resulted in the possibility of reducing the shells' thickness by up to about 10 per cent. The group's theoretical work has been continuously backed up by extensive practical laboratory tests, with scale models, to verify calculations and gain a deeper insight into the phenomenon of buckling. To make the scaled-down shells, the group has fostered a small Haifa metal workshop, which has over the years specialised in the extremely high-precision work which the scientists demand. The scale models, being smaller than the real shells, must have proportionally thinner walls, and the degree of precision required is therefore very high.

A small shell model, with its stiffening, will cost from IL1,000 and up to make. The workshop has kept pace with the scientists' own progress, and has meanwhile been "discovered" by the defence establishment, for very high-precision metal work. Between the Technion and the army, it has all the work it can possibly handle.

During the 12 years of research, two Technion graduates who worked with Prof. Singer have gained their doctorates on this programme and another seven their M.Sc. degrees.

The group's intensive studies have also resulted in the development of methods for estimating the buckling strength of stiffened and unstiffened shells, under different types of loads, that are now in wide use in the U.S. aerospace industry.

One of their methods, for the analysis of stiffened cylindrical shells, whose main advantage is its simplicity, was adopted by NASA and was actually used in the Apollo programme, for calculating the required thickness of the third stage of the Saturn rocket, Prof. Singer noted with satisfaction. He added that a number of methods developed by his group have also found their way into design manuals of various aerospace companies and NASA.

Incidentally, their method for calculating required shell thickness has even been used by an American oil prospecting company, which asked for details for use in the construction of pipes for off-shore drilling. A local firm constructing conical silos has also employed their method for calculating required thickness.

The importance of the work for Israel's own aircraft and defence industries is of course obvious.

Recently the research was diversified to include work on the determination of imperfections in the manufacture of aerospace shells. Prof. Singer estimates that their work will result in an improvement of five to 10 per cent in the reliability of imperfection estimation, which in aerospace terms is "very considerable." He expects to reach a stage where their method will correctly and reliably estimate exactly how much of its efficiency each individual shell has lost from manufacturing imperfections as it rolls off the assembly line. This will be of great importance to the industry. This part of the work is being carried out in conjunction with aeronautical scientists of California Institute of Technology and Georgia Tech, in the U.S. Professor Singer has close contact with both, having spent his sabbatical year there.

While the group's work has already reached so high a level of theory and application that it would be self-supporting if necessary, it probably would not have got off the ground without the initial U.S. Air Force grants. Professor Singer considers the U.S. programme for fostering overseas research through grants, which is now unhappily being curtailed, "a stroke of genius."

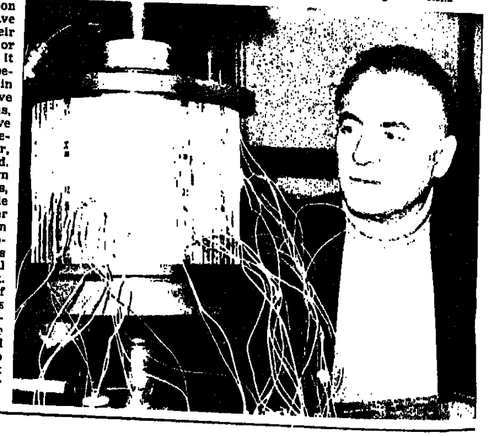
He says: "At comparatively negligible costs, in American terms, the U.S. has not only benefited from actual results, but has in fact widened its own reservoir of brain power, to include scientific know-how in many other countries as well. It is as though it had expanded its own scientific community, without actually bringing the scientists to the U.S.

"On the other hand, the programme has been a tremendous boon for overseas scientists, who have been enabled to work in fields their own governments could not, or would not finance. Furthermore it has spun a web of contacts between universities and scientists in many parts of the world, who have been working on similar problems, set by the U.S. grants, and have in the course of their work developed relations among each other, as well as with the U.S.," he said.

During the course of their own research, the Technion scientists, who started the project with little more facilities than pencils, paper and slide rules, have developed, in the Aeronautical Engineering laboratories, various types of machines and installations for the practical testing of their theoretical work. These facilities obviously are of great use today to the country's own aircraft and missile manufacturing endeavours. All round, the programme appears to have reached a stage where it itself is able to withstand strains and stresses that might have buckled it at an earlier stage.



In the Aeronautical Engineering laboratory of the Technion, Israel Institute of Technology, Professor Joseph Singer observes a cylindrical shell simulating the body of a rocket under high compression. His research work has been sponsored by the U.S. Air Force. Below: testing the "skin."



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TELEVISION COMMERCIALS —FOR AND AGAINST

THE signs are that there will be no TV commercials for at least a year. "We don't want any," the welcome given to foot-in-door-way salesmen, is expected to be the majority verdict of the powers-that-be. This is predicted even by circles who are for TV advertising, and those who have a direct interest in it.

The question awaits a Cabinet and Knesset decision. The Cabinet is expected to take up the matter very shortly — possibly this Sunday, though it could be deferred owing to the absence abroad of Finance Minister Sapir, whose stand will obviously carry great weight. Those in the know say that the Prime Minister opposes commercializing TV on principle. She apparently represents the trend which holds that though the People of the Book have willy-nilly joined the world in becoming the People of the Box, there is still no need to increase the intimate family circle by adding the adman. Most Cabinet members are said to lean against TV commercials. Mr. Sapir has privately expressed his opposition, but according to his aides, he has "reserved his opinion."

Hopes for IL20m. p.a.

The argument for TV advertising is simple. The development of TV, a costly affair, depends on increased income, which is not available from other sources. The argument against is a two-pronged one, cultural and economic. It is roughly the same mixture which inspired the rearguard action against the introduction of Israel TV. "What would Beri (Katznelson) have said," and the spectre of admonishing fingers of bygone Labour Zionist ideologists' troubled consciences. Less important, reluctance was reinforced by fears of the cost of TV to the national economy. The machine won out. In this world it is difficult to be different. Now the Government and Knesset must decide on whether TV *lokshen* jingles, acted out, are necessary and desirable. The cultural objection is well-known — that by its nature advertising resorts to the lowest common factor for the widest market, would lower standards — apart from the "stigma" of commercialization of State media.

Economic objection

The economic objection is that commercials obviously aim to increase public consumption and is thus inconsistent with national economic policy. It is assumed that this counts heavily with the Finance Minister. But Mr. Sapir could well be torn within. He could be faced with the inducement of a short-term solution to the Broadcasting Authority's demand for more money to develop TV. Alternatives to raising TV income are to increase the TV licence fee, or a Government subsidy.

Broadcasting Authority officials whom I questioned virtually wrote off an increase in the licence, because of the wages-prices package-deal — and also because the TV licence was already raised this year to IL85. They are most sceptical as to the prospect of a subsidy. They point out that the Authority receives no Government subsidy (barring participation in financing special broadcasts, such as those abroad) since last year's IL1m. was cut off in exchange for the licence increase. The Authority has to cover its radio and TV costs through licence fees — and radio commercials.

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THE Authority had planned to begin TV commercials in October 1971, Mr. Shmuel Almog, its Director-General, explained to me this week. But the entire matter was still in issue, he indicated. Under the plan, the commercials would be introduced in mid-year. Curiously, the TV and radio programming year begins in January, while the budgetary year starts on April 1, like other Government departments. The proposed 1971-72 broadcasting budget, approved in principle by the Authority's plenary earlier this month — but yet to come before the Cabinet — included an annexe which envisaged commercial TV from October to March 31 with a net income (after agents' fees) of IL5m. to IL6m. The 31-member plenary approved, in principle, TV commercials by a majority vote of 10 to 4 (many members having left before the vote — said to be common at those lengthy plenary debates, but said also to have been representative of opinion expressed at the meeting). The tentative new TV schedule for the year beginning this month presented to the plenary last week made no mention of commercials, but explicitly allowed for mid-year contingency changes.

Hopes for IL20m. p.a.

The IL5m. or more income from TV advertising — for about a half-year—would only be a start, Authority circles say. The Authority reckoned on this growing after a while to about IL20m. per annum. The 1971-72 budget sets income from licence fees at: TV — just over IL36m.; radio — IL10m. (radio licences being much cheaper — IL20). Broadcasting House points out that it was the Knesset Finance Committee which took the initiative, a year ago, when it suggested that TV advertising be studied as a possible alternative source of income. The question was discussed a few weeks ago by the Labour Alignment; no vote was taken but most speakers came out against it. Education Minister Allon, the Minister responsible for broadcasting, was in the minority, and he promised a Knesset debate on the issue.

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THE company which now handles radio commercials, Regie-Israel, says it could be ready with TV advertising — for about a notice. The company's concession will expire in the summer of 1972. Formally, it ends on April 1972, but the contract allows for extension to cover stoppages in broadcasting over the past 10 years. The company claims that the contract automatically covers TV advertising in addition to radio, but as a spokesman of this private company acknowledged, this interpretation has been contested.

Tender asked

Rival firms have been lobbying for the holding of an open tender when the contract expires. But both Broadcasting House and the present concessionaire, which under its contract with the Government gets 15 per cent of gross radio advertising receipts (this excludes advertising agents' commission), seemed to be satisfied with the partnership. The Regie spokesman expressed doubt whether TV would go commercial even by April 1972. Broadcasting executives, the chief proponents of TV commercials, take pains to assure that the rules governing radio advertising would also apply to TV; advertisers would have no say as regards programmes, and commercials would be sandwiched between programmes and not flashed on mid-programme.

It is worth recalling how State radio advertising was first introduced — in the face of stout opposition. Then, about ten years ago, the reason given was that income was needed to extend Light Programme broadcasting hours so as to compete with the then "pop" appeal of Jordan's Radio Ramallah. Now, ten years later, the advertising quota set for the Light Programme is over-booked. The regulation six-minutes per hour is fully taken, and there is a surplus of clients, a Broadcasting official told me. The Authority has therefore decided on a further extension of the Light Programme. This coming April, it will be prolonged by one hour — from midnight to 1 a.m. Another two evening hours, from 7 to 9, will be added later in the budgetary year. The latter will depend on the availability of a transmitter, now being used for foreign language broadcasts. The present 7 to 9 p.m. transmission is occupied by English, French, and other foreign language programmes for immigrants. The idea is to create a new Station Five, *reshet hoh*, which would relay broadcasts, and also increase the time given to Arabic broadcasts. When exactly the Hebrew Light Programme will be on uninterruptedly depends on technical problems of transmission.

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AN increase in the radio advertising tariff looks imminent. An economic executive in Broadcasting House told me that the present tariff of IL100 per 30 seconds (evidently an average, as charges vary according to listening hours) has remained unchanged for the past five years. According to this official, the Authority's net revenue from radio commercials covers 10 hours of the Light Programme's present 16 hours. Broadcasting House net income from radio commercials for 1970-71 was expected to amount to some IL5m. It was below this sum in the preceding year. Would not TV commercials rob the radio of advertising revenue, we asked. Definitely not, was his reply, since both these local foreign language TV ads would be much more ex-



When radio commercials were introduced some 10 years ago, well before Israel television had come into existence, people had already asked "Can TV commercials be far behind?" Now, two years after the introduction of TV, the issue of televised advertising has inevitably thrust itself forward, generating opinion for and against. Resistance to TV commercials appears to be even stronger than that put up against radio advertising, reports SHALOM COHEN.

vertising threatened the existence of a free press, by inference from developments abroad. His first remark was to compare the IL7m. gross volume of radio advertising with total national advertising expenditure of IL100m.

National interests

However, this point is considered in Broadcasting House as most marginal. More telling objections to TV commercialisation are based on overall national economic interest, and on considerations of cultural aspiration. The inherent value of being told which is the best detergent, seen against The Struggle for National Survival, Secure Borders, Integration of Exiles, etc., is a question of value priorities — or of national task.

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TALKING to Director-General Almog, I mercilessly reminded him of an interview I had with him when he assumed his present post in November 1967. He then unhesitatingly agreed that the radio commercials were "inane," and hardly helped to raise the cultural standards of our society. Interviewing him this week — discovering that he works tremendously long hours — we found he was more or less satisfied with the present level of the radio adverts.

"What would happen to TV if there are no commercials?" I asked him. His answer was that without extra income, whether from advertising, higher licence fees, or Government subsidy, Israel television would be at a "standstill." "We want to increase TV hours in due course," he says, and also to expand home-productions, to be able to "send a mobile unit to some international sports event." Radio advertising had enabled Light Programme features such as the midday newsreel, which was costly, and which Broadcasting House obviously rated a prize-production. Almog, a present-generation public servant who, with the press at least, has not succumbed to bureaucratic officiousness and bombast, says wryly, "Look, if we only thought of profitability, we could have filled the Light Programme with disc-jockeys."

Goldfish bowl

The broadcasting people, and Almog, have that goldfish-bowl feeling as regards TV. Though the radio is still the bread and butter, Israel TV is under constant public scrutiny and is the more subjected to criticism, Almog says. I put it to him that our TV can never please all the people all the time. Almog, previously in the U.S. as Kol Yisrael correspondent, reminisced on the low standard of American TV, with all its choice of channels. He seemed to be sceptical about a licence increase or Government subsidy. But neither was he optimistic about a decision to introduce TV commercials in the coming year.

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SO the consensus seems to be there will be no TV commercials in the near future, but there might well be at a later stage. Setting aside the cultural consideration, the economic argument is between the more immediate demands of paying for TV on "easy terms," through ads; and the longer range interest in not encouraging consumer spending. Improved TV can demand greater investment — though income will no doubt rise with the increase in subscribers — and it is now up to the Government to decide which in the long run is the best way. Wealthy TV stations abroad, with commercials, have not shown that large takings produce high standards of performance. Israel TV is still in its infancy, and there must be plenty of room for improving proficiency, skill, techniques, and ideas before surrendering to the way of most fleas.

with its emphasis on matchboxes of concrete to cover hills and valleys. The unusual shapes of the new buildings have been piquing my curiosity for some time, so it was with considerable interest that I accepted the invitation of Naftali Bar-Giora, of the Jewish Agency's Immigration Department, to visit Givat Mordechai, where he lives and which he loves, to see how neglected his suburb is.

The suburb is as coy and modest as an Israeli television announcer: no sign marks the turn-off from the main road.

The first and major grievance of the community is that the Municipality has promised to build a real road, instead of the one-car track (with a dirt by-pass used by cars shouldered off the road by buses and trucks as well as by lesser creatures, such as old women, children at play, and mere pedestrians). As we drive up the track, fighting for *Lebensraum* with vehicles coming down the hill — and very large vehicles they are — one concedes that Givat Mordechai has to have a road, immediately. The Municipality's present expedient of "widening" the road by broadening the dirt patch next to it has failed, because the rains have washed an ever-deepening gully between the edge of the tarmac and the dirt.

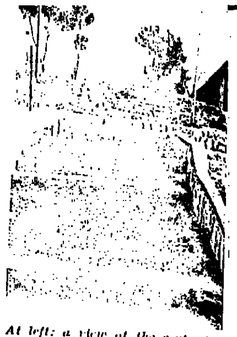
There are about 700 families in the original houses of Givat Mordechai. These were built in two stages. The first homes were what are now considered to be very inferior in style, although they look very attractive indeed, with their low Jerusalem stone walls and red-tiled angled roofs. These pleasant exteriors are now changing under a rash of concrete balconies and additions that seem to have been permitted in breach of all Jerusalem aesthetics. The other old buildings are standard apartment blocks, which are being dwarfed by massive new competitors.

The original community moved in about ten to 12 years ago, and, Bar-Giora claims proudly, is one of the best-behaved in Jerusalem. "We have never had the police here," he asserts, "and we have very few social cases. At one time we had a bit of difficulty with teen-agers who finished primary school, did not go to high school, and were waiting for the Army. But the nearby new Y.M.H.A., of which I am a board member, solved that problem for us. It has been marvellous for the area."

Three hundred additional families moved in, and more are coming in, as the new blocks are completed. Many of these people are new immigrants, English-speaking and French-speaking, and not all of them are Orthodox, although a good number are; nevertheless, the character of the community is liable to change.



MORDECHAI'S HILL



At left: a view of the contrasts at Givat Mordechai in Jerusalem, showing the new Teachers' Seminary dormitories and the old apartment houses behind them. Above, the strangely unfinished steps provided by the Municipality for residents wishing to attend synagogue.

Givat Mordechai is a hill adjoining the lower banks of Jerusalem's Rabbi Herzog Street, opposite the Y.M.H.A. Here lived for years, almost in isolation, a small community of Jerusalem residents, most of them Orthodox. For a long time the only infusion was the surprising one of a fire station. Now the hill is being transformed by the addition of two large Habitat-like buildings; a structure with great arches on the crest of the hill; and several huge blocks of apartments built by the Ministry of Housing. PHILIP GILLON takes a look.

There are five synagogues in Givat Mordechai, three of them housed in one large, pleasant, and unusually designed building, with a great sloping roof. Here the Ashkenazis, the Egyptian and Syrian Sephardis, and the North African Sephardis manage to pray side-by-side in complete amity, indifferent to the fact that only a wall away other people are praying in a different idiom. This is quite an unusual feat for human beings, and indicates that there is some rare tranquilizer in the air of this unusual hill. But Hassidim and Yemenites pray elsewhere, and there is a youth service on Saturdays in the wooden huts that serve as the community school.

Mind you, getting to pray in that fine synagogue in any idiom is no easy matter, and cannot be undertaken by the infirm, the decrepit, and the aged, without a prodigious effort: the approach is by means of so-called steps. These, after the road, constitute a cause of major concern to the inhabitants. During the last election campaign, Mayor Teddy Kollek promised them the steps, instead of the old mountain trail, and he has fulfilled his promise, after a rashion: for some mysterious reason, the City Engineer built a series of steps with long, flat, stony gaps of original path between; perhaps the idea was to save some agorot, perhaps he ran out of concrete, perhaps he believes that worship should not come too easy. The effect is certainly somewhat surprising and hardly useful.

New buildings

UNFORTUNATELY for Bar-Giora and his list of the residents' grievances, we then arrive at the new structures, and the impression is so favourable that it is with difficulty that one remembers the *raison d'être* of the tour. It is an overwhelming relief to find new buildings that have eschewed the right angle and the rectangular block which seem to have become obligatory features of Jerusalem architecture.

The Efrata Teachers' Seminary really consists of two buildings, some 45 metres apart. The first one contains the dormitories and the other the class-rooms, dining-room, gymnasium, synagogue and other conveniences. The Seminary is being built to train several hundred women teachers for development towns, not Jerusalem itself.

According to foreman Yaakov of the firm of Ilan-Gad Engineers Ltd., the contractors, who shows us round these buildings, the twirly roofs that create such an interesting effect are there for purposes of beauty only, and are not really functional — for which relief much thanks. Designed by architect Abba Elkanani, the buildings are huge, much larger than they appear from the road, and are being built by the Jewish Agency's Israel Education Fund, at a cost of some IL4.5m. donated by Siegfried Uhlmann.

The dormitory section contains four floors with 15 rooms on each floor, with each room large enough to accommodate up to six girls. Occupants will look up at a strange sloping ceiling, a rarity in Israel, but which strikes me at least as being preferable to the norm. To obviate possible problems created by rain, the outside slopes of these twirly little roofs have been coated with a special plastic.

By means of a 45-metre-long, two-metre-wide path, the girls will go across to the main building for classes, meals, gym and prayers. This building is full of surprises in a structure planned for very Orthodox girls. Firstly, there is the gym, with a stage at one end for dramatic performances and speeches — perhaps, this being Israel, we should put speeches first — and equipment for gymnastics. There is even going to be a tennis court.

Inside the main entrance of this second building is a long, imposing and very pleasing wall, covered with an exciting abstract work in ceramics by Schatz — one sees the Ethanani touch here. And the synagogue is a strange affair, with no apparent division that I can see to keep women in the balcony while men hold the floor: three sides will have tiers of seats, with the Ark on the fourth. These are obviously going to be modern Orthodox girls.

This impression is confirmed by the laboratories, which are equipped with all the latest conveniences for the study of science. The dining-room, the only room which will be air-conditioned, has a marvellous, broken-up ceiling, because of the twirly roofs, which should reduce the din of 300 girls eating, augmented by the use of materials planned to cushion noise.

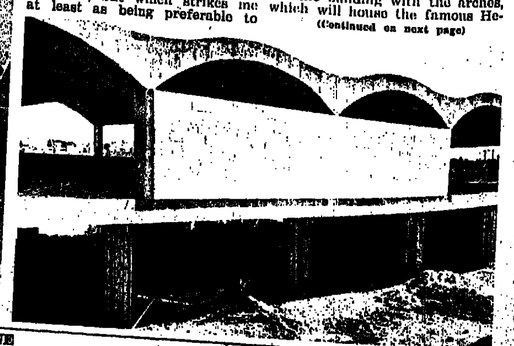
On our tour we are joined by a Mr. Arpaz, a representative of Dov Levitt, the engineers responsible for the supervision, winners of a Kaplan Prize for their work on Ramat Eshkol. Mr. Arpaz assures me proudly that all the construction work in first class, and adds optimistically the pious hope that the buildings will be finished in two months.

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RIGHT on top of the hill is the building with the arches, which will house the famous He-

(Continued on next page)





Part of a 14-metre long ceramic mural at the Efrata Teachers' Seminary at Givat Mordechai, designed by Louise Schatz of Jerusalem. Standing before it are Naftali Bar-Giora (left) and Yaakov, foreman in charge of construction of the Seminary. At right is a view of the partially finished Hebron Yeshiva. (Photos by BMKA)

LOOPING THE LOOPHOLE

by Ephraim Kishon

SOMETIME ago, Zalman Weintraub, the noted matza baker from Jerusalem, commissioned a solemn toast from me, which he, Mr. Weintraub, would reel off in response to warm greetings his admirers and employees were to deliver as a surprise at the jubilee party. Weintraub offered me for the spontaneous toast a writer's fee of IL230.- in three equal instalments, and I, needless to say, was overjoyed at the windfall. However, after applying some elementary arithmetic, I found that the effort was not worthwhile, since I would have to travel twice to Jerusalem in my Lark car, and the fuel would cost more than was left out of the fee after all taxes, and levies were deducted.

"You'll have to find some arrangement," the little wife opined. "Go and see Spielberger."

Spielberger is the best tax adviser in town, a shrewd expert familiar with every loophole in the existing laws, since he himself had drafted them when he was still Head of the Treasury's Investigation Department. He listened with knitted brows.

"The question, sir," he said at the end of my report, "is, do you earn more than IL350.- a month?"

"I'm afraid I do."

"Have the new benefits of the package deal not pushed your income below that?"

"I'm afraid they haven't."

"Don't you by any chance plan to leave the country? Emigrants get certain exemptions..."

"No. I'm staying."

"Then it is a difficult situation," the expert concluded. "Couldn't you go to Jerusalem by sherut taxi."

"No, I couldn't," I explained. "I get sick in those big cars."

"Book next to the driver."

"I can't take the risk. At the last moment some pregnant woman might show up and take my seat..."

Two days after we met again:

"There are two possible solutions," the expert informed me. "The first is rather simple: your wife will have to buy a company with registered losses and serve as your literary agent."

"Fine," I said. "We'll shop around for one."

"Just a sec," thus Spielberger. "It is a *sine qua non* that you personally may not be involved in the company in any form whatsoever, since she is representing you. Are you by any chance getting divorced?"

"Not yet."

"Never mind, we'll manage somehow. Your wife's company will get your whole fee from Jerusalem, and not pay tax on



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it, since this sum will only diminish the company's losses."

"Marvellous idea!"

"Wait! Now the money is registered with your wife's company, but the problem is: how to get it out of there? If your wife simply withdraws the money from the company as her fee, she'll have to pay tax on it."

"Oy."

"There is a way out. Your wife's company will have to set up a subsidiary in your son's name, and she'll take out a life insurance for you in the amount of the writer's fee you'll receive from Mr. Weintraub. As you know life-insurance premiums are tax-exempt."

"Do I have to die?"

"That would be the ideal solution, but it isn't a must. There is a certain kind of insurance called 'the living dead,' which makes it possible to cancel the policy after three years and get a refund in cash."

"Wonderful!"

"But," the expert continued, "there is the danger that the authorities might consider this 'a fictitious deal'; therefore it would be desirable to make the beneficiary a third party who has no formal ties to you or to the subsidiary named after your son. Have you a pal you can trust?"

"No."

"Then I'm willing to serve as your third party. In a separate agreement between us I'll declare myself a trust fund for the purpose of the insurance premium so that I'll have to place at your disposal the insurance payments which will be refunded to me at the end of the three-year period."

"You are a genius!"

"Wait! You'll have to pay full income tax on every pound."

"Oh?"

"So I'll pay you through libelling."

"I beg your pardon?"

"Since last Sunday, this is the only possibility of effecting payments between two permanent residents. According to the laws in force, and at least for the time being, you don't have to pay tax on damages for libel awarded to you by a regular court."

"Why not?"

"Because it's accepted as an expense."

"Splendid!"

"Thank you. Only two months ago I transferred IL8,500.- to a Rishon le Zion contractor. True, this necessitated my slapping his face twice, but in your case a bit of invective will do, for instance we'll say that you've got a Hungarian accent."

"That's not libel," I said. "I've really got a slight accent."

"In three years' time it might be gone."

"I can't trust in miracles."

"We'll find a way out. What matters is that you should sue me for libel and the damages awarded should exactly cover the refunded insurance payments which your son's subsidiary will effectuate in my favour as a trust fund in the amount of the writer's fee which Mr. Weintraub will pay into the losses of your wife's company. Do you approve of the idea?"

"Sounds all right," I had to admit. "But you said something about a second solution."

"Yes," thus Spielberger. "Don't give a receipt and don't declare anything."

"That's out. I don't want complications..."

Translated by Yohanan Goldman. By arrangement with "Ma'ariv."

Mordehai's hill

(Continued from previous page)

bron Yeshiva. This started life as the Slobodka Yeshiva in Lithuania, and immigrated to Hebron in 1924. After the massacre of the Jews in 1929, the Yeshiva moved to the suburb of Geula in Jerusalem.

Designed by architect Pardo of Tel Aviv, the dominant feature of the structure is a colossal dining-room, with fine arches on each side, commanding majestic views of the instant slum built by the Hebrew University for 1,000 students, the mess of the Rassco shikun, and the high-rise buildings of San Simon. From this eminence one sees that Givat Mordechai is surrounded by valleys of orchards, which will no doubt disappear in due course before the relentless march of omnipotent construction.

The Hebron Yeshiva will eventually provide a mighty complex for students of the Law. One building will have 80 dormitories for a total of 240 students; a separate building will accommodate advanced research scholars, members of what Bar-Giora calls "the high yeshiva." Between the two buildings a great synagogue and other communal buildings are to be erected as soon as funds permit. Also projected is a special shikun for retired Americans who wish to be attached to the yeshiva. Close by, the Ministry of Housing is to build a shikun for 250 young couples.

Thus, despite the residents' legitimate complaints about the lack of a signboard, a decent school building, an adequate road and usable steps to the synagogue, Givat Mordehai is clearly on the march. It is hardly necessary to add that almost all the building workers engaged on the imposing construction projects are Arabs.

Locusts and Verdure

TORA AND FLORA

THE description of the havoc caused by the eighth plague, the plague of locusts, with which the Scriptural reading of this week's portion "Bo" opens, is a fascinating example of the semantics of biblical flora. The relevant verses, as translated in the Authorised Version, are first the prophecy that the dread visitation would "eat every herb of the land, even all that the hail had left" (10.12) and its fulfilment, "they did eat every herb of the land and all the fruit of the trees, and there remained not any green things on the trees, or in the herbs of the field" (v. 15).

Four growing things are thus mentioned, "the herb of the land," "the fruit of the tree," "any green things in the trees" and the "herbs of the field." It is obvious that the former is a comprehensive term which, as is clear from the "fulfilment" verse, includes the other three, the "fruit of the tree," the "green things of the trees" and "the herbs of the field." In other words it means everything that grew, whether direct from the soil, or fruit.

But what are the "green things in the trees" which are not the fruit of the trees? Rashi correctly explains that it refers to the leaves (he gives the French word "verdure"); and Naphtali Zevi Hirsch Berlin (*the Netziv*), in his biblical commentary Ha-amer Davar, derives from it the *halacha* as to the blessing which is to be recited on eating leaves of trees (e.g. vine leaves) as distinct from the fruit. But this explanation gives a vivid description of the utter devastation caused by the dread visitation of the locusts, one of the plagues which has been mastered only in the present age. Everything green or growing, grass, herbs, fruits, the leaves of the trees, are completely devoured. A century ago W.M. Thompson, in his "Land and the Book," gave a vivid description of a losing battle he waged against them in his garden, "In their march they devoured every green thing and with wonderful expedition. A large vineyard and garden adjoining mine was green as a meadow in the morning, but long before night it was naked and bare as a newly ploughed field and dusty road... these locusts at once strip the vines of every leaf and cluster of grapes, and of every green twig. I saw many large fig orchards 'clean bare,' not a leaf remaining" (p. 417-8).

L. I. RABINOWITZ





A class at the American College in Jerusalem.

JERUSALEM'S AMERICAN COLLEGE

The founding of the American College in Jerusalem was greeted with a good deal of suspicion, which has not yet abated. Some of the arguments against the school centre on the theme: "You'll create an island of Americans, isolated from the Israeli community." RUTH SELIGMAN reports on what the College is doing to prevent such a development.

THE American College in Jerusalem is a private non-sectarian school, geared solely to the needs of English-speaking students. In three years it has trebled its student body from 50 to 150. It is attracting a faculty who share the philosophy of its president and founder, Dr. Norman Greenwald, that there is a need for an English-language college programme for American youth in Israel. Plans have been drawn up for a permanent campus in Jerusalem for a school of 1,000 students, of whom half will be living on campus.

Believing that integration into a society must be planned and structured, the college requires all its students to take a course on modern Israel (they call it "Israelogy") which has leaders of the community lecturing on current affairs, cultural life and the country's social and economic problems. This course is used as a point of departure for extra-curricular activities aimed at giving the students first-hand knowledge of life here. The out-of-classroom activities include work periods at Kibbutz Hamadiyah, in the Beisan Valley, visits to army bases, volunteer work and weekly discussions with high school seniors.



College President Dr. Norman Greenwald (left) with Dr. Sol Liptzin.

Ulpan too

The new Dean of Students, Rabbi Clayman, says, "I don't think that our students are any more isolated than many Americans on the Israeli campus who have a false sense that they are "in" when — because of the difference in age and background — they really are out? We're trying to tackle the problem of integration in an organized fashion. Hebrew is compulsory from the first year on, but it is taught as a second language. This year, incidentally, on the request of many of the students, an intensive Ulpan has been added to the curriculum.

"By offering a broad-based four-year liberal arts undergraduate programme which pays special attention to Jewish culture and the culture and history of Israel — both ancient and modern — by gradually exposing our students to the language and by giving them a chance to participate in some aspects of life here, we feel we have the tools to lessen the pressures of the newness and strangeness of a new country, a new culture."

No one at the school expects anything close to total integration, but as Dr. Winer, visiting professor of Social Sciences and Education (and Dean of the Herzlia and Jewish Teachers Seminary of New York) says, "We hope that the students, by studying Jewish life and seeing it first hand — even if only in group form — will gain some understanding of who the Jewish people are, what they themselves are, what their relation to Israel is."

The college is aware that, as a new school, without a tradition to recommend it, it is not in a position to attract outstanding students. Many of their students have no background in Jewish studies whatsoever. They are afraid to come to an Israeli university for a four-year programme, fearing both the language barrier and the competition by those who are better prepared than they. Yet, many of these students have a curiosity and an interest about Israel which the college feels should be satisfied and developed.

Course on drugs

Both the administrative and the teaching staff recognize that many of the students have difficulties even in a small school like theirs where there is a low student-faculty ratio (average size of classes is between 10 and 15 students) and where the lecture system is subordinated to the small discusion group.

The school claims that they are not closing their eyes to the student's problems. As Dr. John Baumgold, assistant professor of psychology and staff psychologist says, "We're aware, for instance, that drug-taking is a basic problem on the American scene today. We've got to meet the problem head-on. As a result, I'm giving a course this year on drugs and their abuse — trying to put the problem in its proper perspective."

Ten per cent of the school's student body are non-Jews, mostly from America, although there are some sons and daughters of diplomats stationed in Israel as well as Israeli Arabs. Dean Clayman feels that "this diversity gives an added dimension to our Jewish students' experience here. They're confronted with the whole identity question — but from a position of strength since they are the majority."

Dean Clayman notes that in the States "two active outstanding workers in the field of the American Jewish-Christian dialogue — Father Flannery of Senton Hall, a Catholic College, and Franklin Littell, a Protestant professor of Church history at Temple University in Philadelphia, are convinced of the extreme importance of institutions like ours to which American Protestant and Catholic students can be sent." They feel that such an experience may help the non-Jew understand the American Jew and his relationship to Israel.

Yet, basically the programme is an American school in an Israeli setting for Jewish youth, especially as President Greenwald says "for those where there's as yet only a mere groping interest in Israel. More American students are studying abroad — in Paris, Rome etc. — than here. For their good, for ours — they should be here."

The college is obviously not in competition with the other institutions of higher learning in Israel whose overseas student bodies are increasing yearly and whose facilities for absorbing them have improved considerably in the past few years. The American College simply feels, however, that there is room in Israel for a college programme such as theirs which is geared to the needs of those students who can't fit into the existing framework.



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THEATRE
Mendel Kohansky

Young actors bring Agnon alive

THE DOCTOR AND HIS DIVORCEE; FERNHEIM—stories by S.J. Agnon, adapted and directed by Yoram Falk, at the Martef II Theatre.



A scene from FERNHEIM at the Martef II Theatre.

TUESDAY night I was one of exactly a dozen persons attending a show in a basement which could hold about three times as many viewers, sitting on a hard bench without a back, watching a clutch of young actors performing right under my nose on the part of the floor set aside as a stage. Accustomed as I am, and we all are, to view a show from some distance with the performers on a raised stage, which makes for a clear separation from the audience, I was at first a bit uncomfortable to have the actors so close. But after a while this intimacy began to work on me; I found myself drawn into the action — as participant rather than viewer.

The actors performed in two stories by S. J. Agnon: *The Doctor and his Divorcée*, and *Fernheim*, adapted and directed by Yoram Falk. The latter approached the original text with piety, leaving intact Agnon's beautiful Mishna'ic Hebrew, adding nothing of his own save discreet stage devices. He marks the distinction between dialogue and first-person narrative by means of dimmed lights and changed intonation. He also introduced masked characters who mime, in the background, the hero's thoughts.

The Doctor and his Divorcée is the story of a young doctor who falls in love with and marries a sweet, beautiful nurse. What could have been marital bliss is marred by the girl's confession — before marriage — that she "had things" with another man. The awareness of not being the first man to possess her (those were days of different sexual mores), aggravated by the fact that the erstwhile lover was only a lowly clerk, works on the doctor like a drop of poison, slowly spreading throughout the body, inexorably destroying the marriage.

Fernheim also takes place during World War I, in Austria. A man returning from the wars finds his wife involved with a former suitor who had been presumed dead and the woman's rich family is determined to keep the legitimate husband out. This story lacks the subtlety and delicate moods of the first one, but has the advantage of being less static and more dramatic.

The acting, by a cast consisting of Gad Keinar, Ahuva Yuval, Yoel Kremer, Yitzhak Kluger and Yoni Hanono, is subdued and sincere except for some lapses into hamminess on the part of Keinar. The young performers, for most of whom this is, I believe, the first professional appearance, treat the text with respect, not trying to show off at Agnon's expense. They and all the others involved in the show are making an honest effort to create good theatre, and much of it succeeds.

Wiesel and Habimah



ELI WIESEL

SEVERAL weeks ago we wrote a review of Habimah's production of **The Jews of Silence** by Eli Wiesel, the famed author of novels dealing with the Holocaust and of a shattering reportage on the Jews of Russia under the same name as the play. It was regretfully, a negative review; I found nothing either in the play or in the production — to praise; and I was pained that the subject — the situation of the Jews of Russia — received such poor stage treatment. I was not alone in my evaluation of the show; other critics, too, were of the same opinion.

It has since become known that the presentation of the play resulted in a controversy between the author and the management of Habimah. Mr. Wiesel, who lives in New York, had heard even before the premiere that considerable changes had been made in his text and that the treatment given to it by the director was alien to his play. He even tried (but gave up) stopping the production by legal means. When the devastating reviews reached him, he flew to Tel Aviv to see his work on the stage. Dismayed by what he saw, he went on television to bitterly denounce the show. The artistic director of Habimah, Shimon Finkel, and the director of the production, Peter Frye, answered him on the same television programme, and later in statements to the press.

I have now received from Eli Wiesel a copy of a letter he sent to Gabriel Zifroni, the general manager of Habimah, after his return to New York, and in fairness to a playwright whose play I adversely criticized, I feel duty-bound to publish here some of his points.

"When the first reviews appeared describing what was happening on the stage" he begins his letter, "I did not write to you, because I wanted first to see the show. Now after I have seen it, I cannot say that the critics' arguments were unjustified. It is the guilt of the director who turned my play into a melodramatic, sentimental, propagandistic piece. And you are even more guilty, because you chose him."

He further accuses Habimah of deliberately misleading the public into thinking that the play, named by the author **Zalman or the Fool of God**, was a dramatization of his **The Jews of Silence** while knowing perfectly well that there is no connection whatever between the two. The advance publicity attending the show stressed that the play was an adaptation of the book, and the programme brochure contains an introduction signed by Peter Frye in which this is again emphatically stated. In conclusion, he demands that Habimah change the introduction, and remove from the show "all the superfluous scenes, all the blabberings which the director put into the mouths of the characters, the prayer for the dead, the blowing of the shofar, the community singing in the ridiculous ending — all of which does not belong in my play."

Some of these demands have, I believe, been met by Habimah, but in either case the accusations are serious. They are particularly serious because we are here not dealing with a private entrepreneur trying to cash in on the popularity of a book whose title has become a household word, and on a national tragedy of which we are so painfully aware, by peddling nationalistic kitsch. The accused is the National Theatre of Israel, an institution charged with the duty to uphold the highest standards of artistic integrity.

MENDEL KOHANSKY

PUBLIC VERSUS THE COMPOSER

WHEN does music stop being music?

The current controversy over the Israel Philharmonic's cancellation of music too modern for its conservative audience (thus endangering, says the Orchestra, its financial position by putting them off buying subscription tickets) has moved into wider circles. It even moved the Minister of Education and Culture to ask Lea Porat, Director of the Ministry's Cultural Division, to "find out why the I.P.O. refuses to play compositions by modern Israel composers." The Schoenberg cancellation got two columns in last week's issue of "Time" magazine, and letters keep coming in to *The Post*. It is, of course, impossible to find out where the "democratic" majority is. Repeated polls held by the I.P.O. on programme preferences showed only that a very small part of its public cared to answer the questionnaire. Are ticket sales really affected? The Orchestra did not complain, at the beginning of this season, that sales had fallen off because of the inclusion of the three or four "modern" pieces. The fear of Dr. Y.B. Neumann (our issue of January, 15) "to be educated to disharmonic noise," is counterpointed by scores of others who protest the change in policy.

Leonard Bernstein says in his book "The Infinite Variety of Music": "We hear music, but don't listen."

Dr. Neumann, if listening to, say, a madrigal by Gesualdo of Venosa (c.1560-1613) might be shocked by a lot of "disharmonic noise." I am sure he loves Bach. But has he ever *listened* to the many dissonances which make up to a great extent Bach's glorious music? But the principle fear is "to be educated." Now, why do people go to concerts? Apart from the social aspect, to get, we hope, an emotional or intellectual stimulus. This often involves hearing a well-known piece again with associations of previously heard interpretations, to compare performances; or, simply, to bathe in the beloved sounds without exerting oneself to concentrate. But is that all? We are jarred by so many experiences of the modern world and have to face them. We are continuously exposed to new experiences, derive more comfort and more discomfort from the inventions of our age. Dr. Neumann, a physician, applies modern treatment and methods in dealing with sickness, drives a car, may use TV, pays income tax — all these things were unknown in the Golden Age of Classical Music — so why or to live in a restricted world only in the instance of musical experience?

We also received from a learned reader a whole essay on the system of Arnold Schoenberg for perusal, but it is the sort of thing that should be taught in a music school. Learning about a system is really an education for

MUSIC
Yohanan Boehm

prospective professionals and, taken out of context, has limited advantage to anybody else. And an explanation of a theory or a system does not always convey the essence of the music involved. Even the lectures proferred by the I.P.O. before concerts do not help much: attendance is minimal and the benefit derived from an isolated glimpse at a specific work or period is restricted.

But it is the attitude which is under fire. *Listen* to something new, get shocked or annoyed, don't applaud, even whistle if you know how. The problem of our time is not that we don't want to listen to something new, but that we don't react. The public's reaction in Paris towards Stravinsky's new ballets just before the First World War expressed violent objection to the new sounds. Yet this music is now part and parcel of concert programmes all over the world (even in Israel), and people have got used to the "disharmonic" music and the rhythmic innovations of that time. Twelve-tone music is particularly difficult to listen to, I agree (not only for amateurs!) as limitations of the system put a great strain on a composer's ingenuity to fill constructions with musical content. With most of the composers adhering to this system, the construction is not enlivened with musical content (at least, not in the traditional sense). But we have advanced in ingenuity much farther: we use all sorts of oxtra-musical, and even anti-musical means to explore unknown regions of sound and. Schoenberg and Seter are old-timers and traditionalists by comparison. It is all relative to how open is your mind.

Surely we can't be against wider horizons, variegated emotional experiences, diversified programmes, all of which stimulate discussion. We hope the Philharmonic will evaluate the issue and retract its conservative decision. More is involved than the fate of one or two works.

* * *

ZVI Avni had his composition "Meditations on a Drama" performed by three Israeli conductors in four countries: Eliyahu Inbal performed it three times with the Radio Berlin Orchestra, Mendi Rodan conducted it in Zurich and in Oslo, and Moshe Atzmon presented the work in Australia. George Singer conducted recently Avni's "Prayer" for String Orchestra with the Orchestra of Radio Swizzera Italiana.

* * *

CARMEN Stein, a student of the Rubin Academy of Music in Jerusalem, is the first to benefit from a legacy received at this institution in the form of a very valuable violin. This instrument was handed to the Israeli Embassy in Sweden by Mrs. Stella Stock-Mendelssohn as a bequest from her late sister Martha for the purpose of helping Israeli violin students avail themselves of a fine instrument.

GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM

CONCEPTS — INFORMATIONS — New Show (from Feb. 2). Indian and Persian Miniatures. Sculptures from the Museum Collection. Dubuffet — Graphics.

O. SHAMIR — Acrylics entitled "A Delicate Area" (Engel Gallery).

SHMUEL BAR EVEN — Skilled, striking, almost erotic carvings and experimental coloured photographs, by Haifa artist, recently reviewed when briefly on show at the Artists House and now well displayed here. (Nora Gallery). Till Feb. 2.

YOSEF HOCHMAN — Photographs by member of Kibbutz Harel (Beit Ha'am). From Feb. 1 till Feb. 15.

TEL AVIV

JOE WEINSTEIN — Finely crafted combined technique etchings and material prints in colour by an artist who is also a practising plastic surgeon. Generally based on freely formalized and textured figures, the show also includes a brilliant green on yellow bravura landscape, a crab and a plant. But the high points in the show are imaginative rather surrealist abstractions containing the richest and most stunning colour-textures seen in etchings in this country. Don't forget, to take in the second showroom where several more works by Weinstein and a particularly well-chosen ensemble of abstractions, most by Israelis, is on display. (Mabat Gallery, Rehov Gordon). (R.B.)

ALIMA — New abstract paintings that are the most minimal and therefore the most audacious the artist has done. She uses nothing more than flat edge-to-edge informal derivations of rectangles and intense colours. The backgrounds are usually white, which automatically brightens the colours and creates situations that are never less than pleasing. Several works fall prey to the inherent dangers of minimalism — inertness and sterility. Although she averts these pitfalls sometimes through the sheer tension of the form and colour relationships, one of her most consistent means is to include a soft tint at the edge of a form that creates a radiation or reflection effect just strong enough to provide a soft-versus-hard contrast that not only saves the painting from monotony but infuses it with drama. The hanging is based on wide carefully determined interums of blank wall, as it should be with hard-edge works but rarely is in Israeli galleries. (Gordon Gallery, Rehov Gordon). (R.B.)

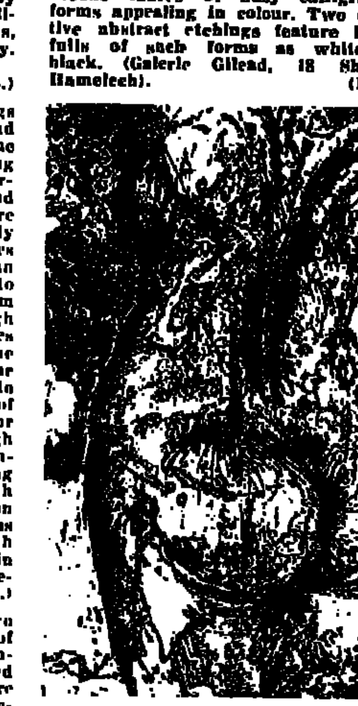
ITZHAK ADY/DUBI ARIEH — Two young painters who are members of Kibbutz Sha'ar Hagolan have installed a large unusual show composed not only of paintings and sculpture but also of a facsimile war-destruction environment that reflects things on both sides of Israel's borders, including Sha'ar Hagolan after shelling. The border atmosphere begins outside the Artists Pavilion, with barbed wire, rubble and a large yellow and red sign that shouts, "NO ENTRANCE! AREA MAY BE MINED." Inside, all but the walls with their paintings have been transformed into a post-bombardment environment: more rubble, barbed wire, tank obstacles, shell cases, broken furniture, dangling broken light bulbs, a smashed framed photograph of Moshe Dayan and, among many many other things, a clock that stopped at five minutes to 12. Both are out to warn us that peace is a matter of greatest urgency. Texts are also brought in to make the message more cogent — excerpts from Bialik, the Bible and front pages of newspapers strewn about. There are several secondary messages worked into this "designed chaos," among them expressions of growing unrest concerning the viability of socialist solutions to the world's problems, feelings which from the "evidence" in the show, are apparently shared by numerous young people in the ideologically orthodox Kibbutz Artzi kibbutzim, one of which is Sha'ar Hagolan. All of us certainly share these artists' frustration with the persistent inaccessability of peace but their quite convincing facsimile of the ravages of war neither enhances our awareness nor suggests a new direction of thought or action. The sculptures and assemblages, all by Ady, are very much engaged and adamant but again he "crashes through already open doors." His paintings are another matter entirely: aloof abstractions based on personal symbols: circles represent softness and feminity, arrows stand for agressive masculinity. Visually, the paintings are simplistic, as obvious in form as his other works are in content. His etchings again echo the war theme and feature rugged metallic-looking planes punctured, one surmises, by shells and bullets. Across them Ady has written related texts.



Composition by Alima (Gordon Gallery)

Duby Arieh shows paintings, nearly all narrative in concept and concerned with battles and biblical events. Figures are formalized to the point where they become rather banal graphic illustrations. He uses a full palette and very full compositions but an earlier warm brown abstraction, supposedly inspired by tank battle scenes during the Six Day War, has a formal clarity and homogenity most of his other works in the show lack. On the whole, the show presents more enthusiasm, concern and creative energy than actual mature, original or intriguing works of art. (Artists Pavilion). (R.B.)

GEORGES GOLDKORN — Formalized figures with still lifes and several abstractions by elderly Belgium-born Paris painter. The former are handled in a decorative "modern" manner based on rectangular patches of light-toned colour. In the abstractions his brushwork loosens up and breeds cadres of busy calligraphic forms appealing in colour. Two effective abstract etchings feature handfulls of such forms as white on black. (Galerie Gilead, 18 Shlomo Hamelech). (R.B.)



"Nude" (etching) by Weinstein (Mabat Gallery)

MEIR MARIUS KOPAN — Meticulous drawings and paintings on paper that combine formalized heads and figures with elaborate abstract geometric elements. The works are precisely and cleanly executed but contain a jarring conceptual flaw: the figurative elements are generally partly stylized in a pedantic geometricising manner which blunts the impact of the two contrasting factors. In "Study for a Portrait" (11) however, the head is almost realistic in its contours which sharpens the internal contrast and gives the work meaning. The stylization of the heads and figures emphasizes a quality that subsequently reveals itself in the geometric elements also: what appears to be an almost obsessive tendency for what one can only describe as doodling. The abstract forms, like the head, are full of over-elaborations that unnecessarily clutter up the basic designs. "Composition in Black and Grey on White" (18), drastically economical and yet complete is a weightier achievement by far than the show's average. (Dugith Gallery), till Feb. 3. (R. B.)

ISAAC RAZ — Fantasy paintings dominated by stretching esoteric masses which, like bizarre rock formations or clouds, can be deciphered into partially recognizeable images, mostly of fauna. One unusual idea is "Base for Ideas," a canvas that is all background; once you grasp the key from the other works in the show you can mentally compose this one yourself. Raz' visions become muddled in form and colour in the more dense compositions and is more successful with isolated objects on simple backgrounds — something for the mental picture-maker to keep in mind. (Chemerinsky Gallery), till Feb. 2. (R. B.)

ISRAELI ARTISTS — Selection of works by mostly older and well-known Israeli painters in new gallery on the premises of the now defunct Atelier 97. (Bergman Gallery, 97 Ben Yehuda.)

SAMUEL BAK — New paintings by the prominent Israeli surrealist that feature chess situations as allegories of war and destruction. (Hadassah "K" Gallery, 33 Frug.) From Sun.

MARA DAJANOVA/DUSCHKE RESNIK-LESCH — Double show by Israeli artists who came here originally from Argentina. Show held in framework of Argentina culture evening. Paintings by the former, sculpture by the latter. HOLON (Moetzet Poalei Holon Culture House). Till Feb. 1.

RIVKA ELIAV — "Compositions in Metals," mostly for hanging. (Gallery "119," 119 Rothschild Blvd.)

VERONICA NEMES — Hungarian-born Paris painter shows dreamy figures and sharply patterned abstractions. (Galerie Damian, 212 Dizengoff.)

PICASSO/DALI — Catalogued posters, 1946-1970, by Picasso. Signed lithos from a "Carmen" series by Dali. OLD JAFFA (Riebenfeld Gallery).

ELIEZER BARILOWICH — Paintings. (Israels Gallery, 31 Israels.) Opening Sat., 7 p.m.

ESTHER SHIMONI — Paintings. (Shalom Aleichem House.)

YA'AKOV GILDOR — Grotesque satirical drawings by last-year law student. (Central Library, Tel Aviv University).

AMNON BERKOWITZ — Promising first one-man show of surrealist paintings by 20-year-old soldier-artist. (Beit Hahayal).

AUTUMN SALON — Modern Israelis (Ma'alin, 134 Rothschild).

HILA SARIG — Paintings and ceramic miniatures. (Beit Manya Bialik, 22 Bialik).

"13" — Group of young artists concerned mainly with hard-edge abstraction. RAMAT GAN (Municipal Museum).

TISSIER — Expressionist paintings — abstract and figurative (Bar Kochba Gallery).

NAHUM ENBAR — Drawings and abstract sculpture. (Katz-Idan Gallery).

ELLA RA'AYONI / SHMUEL RA'AYONI — Fabric and thread collages of figures by former; abstracted figures in oils and watercolours by latter. HOLON (Municipal Art Gallery, 41 Homa Umigdal).

FOUR ARTISTS — Baruch Shatten — grid-like abstract paintings; Shoshana Li-on Sandel — figures and landscapes in bright flat textured colours; David Hasdai — bold naive "fantasies"; Esther Eisen — abstract sculptures in synthetic materials.

LIDIA SIVRONI — Realistic drawings of nudes and paintings of seated figures and still life. (220 Gallery, 220 Ben Yehuda).

ISRAELI GRAPHICS — A "cross-section" of prints in several media. Also, selection of paintings by Israelis of various artistic orientations. OLD JAFFA (Old Jaffa Gallery).

HAIFA

GIDON BEN-ARIE — An excessive intensiveness in his oils, applied with a palette knife, often results in obscurity, most noticeable where he tends to abstraction. In the latter he controls it by the sharply linear composition of 24 and by relief through the large area of blue in 26. Only three realist landscapes radiate true detachment and a restful perspective by the building of the pictures in planes, viz. the two watercolours 28 and 29, both of which might serve as sketches for future oils, and the oil 14 in diagonal planes, the last probably his best painting along with the cliff scene of 23. (Hagofen Gallery). Till February 10. (H.)

JOSEPH LOVEN (Kibbutz Yakum) — Both his pastels and oil-pastels are coloristic. The element of formal design stands out more in the oil-pastels (the deep red and green of "Blossoming") but on the whole one is more attracted to the straight pastels where the colours, seen as if through frosted glass or under glass, thereby take on a greater plasticity (the blue of "Night Landscape", more single colour than the others, and again red and green for "Genesis"). "Impression (Sinai)" gives perhaps the best combination of the two media. The twenty erotic drawings which owe a good deal to Picasso's figuration, spread their composition over three manners of delineating the human body, by line drawing, hatching and filling it in in black. Unless the erotic element is hidden from the viewer, his preference goes to the non-erotic owl and lizard drawing, 27. (Beit Abba Khoushy). Till February 11. (H.)

YESHAYAHU SHEINFELD — A primitive who depicts watercolour rural landscapes in bright harmonies. (Traclin Art Gallery). Till February 5.

ISRAEL NAFTALI — His figurative sculpture has the not unusual style of cubist-mannered mass, handled, at its best, in an admirable sense at its best, in an admirable sense of balanced forms. (Beit Abba Khoushy.) Till February 5.

OVADIA ELKARA — Arcane motifs of the Druse village, developed in a direction approximating to op art. Elkara has something of his own to say. (Museum of Modern Art). Till February 6.



Above: a drawing of a Judaean hill village by Leopold Krakauer. Below: study in oils of still life by Grete Krakauer-Wolf (Artists House).

Tribute to a magical couple

THE Jerusalem Artists House was this week filled entirely with memorial exhibitions. The main galleries are now taken up with a massive monument to one of Jerusalem's most charming and creative couples: the Krakauers. Leopold Krakauer was not only a pioneering architect but one of the finest depicters of the Jerusalem hills who ever lived. His wife, Grete Wolf, a woman of fey charm who painted vigorously until she died last year at 79. She received the Jerusalem Prize only months before her death, for a lovely impressionist piece of her studio, now on show in the first gallery. The main body of her work, all oils, was wistfully surrealistic in that she invested her beloved stones, shells, flowers, and tree stumps with a fairy life of their own.

Leopold Krakauer was born in Vienna in 1890, and came to Palestine in 1924. He designed buildings chiefly for kibbutzim. But he was an outstanding draughtsman and he could make a ring of thorns or a pile of stones seem to speak with a voice of their own. His drawings representende Israel at Venice and he is represented in many museums abroad. He died in Jerusalem in 1954 and the catalogue makes no wild claim in



saying that interest in his work has not abated.

Grete came here with her husband and took part in the famous Tower of David shows in Jerusalem as early as 1926. She was a sensitive portraitist and there is a touchingly accurate self-portrait on show here. She exhibited frequently, and was a famous maker of puppets. After the death of her husband she taught mental patients, providing them with a form of therapy; and more and more turned herself to imaginative art. Her spirit was truly meditative and she realised a lifelong ambition with a tour of the Far East at the age of 75; the results are shown here in a number of sensitive wash studies. She, too, is represented in museums here and abroad. The Krakauers were a couple who contributed a great deal to the culture of this country. All of their talent and something of their spirit is reflected in this show.

MEIR RONNEN

Israeli Kabuki graduate at J'lem mini-theatre

TIMI KEDAR. Pargod Theatre. Jerusalem. Jan. 25.

TIMI Kedar, graduate of the Kabuki Dance Theatre of Japan is not only unique in Israel but she would be an asset as dancer and dance designer anywhere in the world.

This was not her first such performance. She has given two under the auspices of the Japanese Embassy. (Incidentally there is only one other Western woman graduate of the Kabuki theatre — an Englishwoman). She has also given four other performances recently. This time, the intention was to promote the existence of "Pargod."

It is a pity, therefore, that I, for one, came away with the impression that her programme deserved better presentation than could be managed in this rather "way-out" venue. It was fascinating, but it needed the kind of setting that the "Pargod" mini-theatre could not even approach.

Though the stage platform was shiny-smooth, it was too small even for the slight movements of the classical Japanese dances, and certainly it was too small for the designs which Timi Kedar had devised in modern terms.

The "ballets" with stage props by Miriam Bat-Yosef, set to the poetry of Lorca and Lea Goldberg (read by Aryeh Mark) needed perspective. The dances prompted by jazz and folk music had to depend too much on the stage centre. They were supremely, agile and expressive but they lacked the freedom of space.

Cultural centres like the Jerusalem Khan, the Israel Museum, the Wise Auditorium, should open their doors to this new dance element. Here is something which no one else is able to offer — a style of ballet which is rooted in the mystic symbols of Eastern dance techniques but has developed a new idiom.

DORA SOWDEN

THE LINGERING MELODY

On the Radio

By Helga Dudman

AT a guess, probably not many hit parade addicts heard the discussion of popular song arrangements on the Second Programmes's Thursday night programme, "The Melody Lingers On". This is too bad, if my assumption is correct, because we heard some very good points on how a song's atmosphere is created. And if our emotional responses are being manipulated by, say, the way the tubas are deployed, — isn't it good to know about this?

"I saw black when I looked at the score," said one of the panelists describing his reaction to the arrangement of Nurit Hirsch's "Derech Hazera" at the last Song Festival. He happened to be the conductor of this public-pleasing piece, and explained that that was precisely what the arrangement set out to do — please the public, by the sure-fire device of having practically every instrument in the line-up blare out the melody. "There is nothing really wrong with this," he added, in the sense that a good technician knows how to pull out all the stops, rather like repeated spot messages in an advertising campaign.

The panelists — Moshe Wilensky, Noam Sherif, Shimon Cohen, and Martin Moscowitz — were all articulate, analytical and thoughtful, something which is not always true of musicians, at least abroad. Their smooth professionalism — equal, in my opinion, to comparable efforts in comparable directions anywhere in the world — came out in the favourite arrangements chosen by each.

Unfortunately, since their musical messages are much more familiar to us than their voices, I could not readily identify which composer was saying what. I liked the one who took issue with the "mystique of modernism," which holds that if you say something is "modern" this entitles you to do whatever you want. "Modern," he thought, ought to be defined as "something that comes and goes," whereas valid innovations and changes ought to be called "progressive."

The panelists took up the old problem of an "Israeli" style — something more conscientiously pursued a decade or so ago than today. "We had so little at our disposal. The usual instruments were flute, clarinet, accordeon — and a pair of sandals." Today, of course, serried ranks of strings, winds, and electronic engineers are available even for singing commercials. And the fashion of the moment, as with hemlines, determines whether the prevailing "sound" for the entire current crop comes out tango, beat, bossa-nova, electrified, or whatever. And the arrangers are asked to fill the orders.

The loose phrase "Good Taste" in this discussion of how you create clothing for a melody that determines its whole character, became "appropriate to the text," in the sense that the musical substructure ought not to conflict with the lyric's basic message. It was a pity that some bad examples were not played for us — but in our small musical world it is hardly possible to tread on other peoples' tones.

My reaction, melancholy as usual, was a feeling of depression in the face of all that talent, thought, time and commitment going into richly orchestrated environments for songs which, in today's pace of radio consumption, have just about the half-life of a leben container or disposable diapers. The flute-accordian-sandal facilities were certainly less glittering: but the melodies did linger on.

* * *

MUSIC of a very different sort was broadcast early Friday afternoon on the First Programme's "Shabbat Songs" programme. This was a recording of the boys' choir of "Camp S'Dei Chemed International", sponsored by Zeirei Agudath Israel of, as they say on their letterhead, "Eretz Yisroel." The youngsters, all from abroad and mostly from America, sang about the joyous tranquillity of the Sabbath. Under the musical direction of their leader, Rabbi Eli Teitelbaum, the music was recorded at their camp at Rishon LeZion this summer. While their Hebrew had a distinctly Ashkenazi accent and while the musical conventons of such songs are, I must admit, unfamiliar to me, my feelings were for a change far from melancholy. Because here the peripheral thoughts went like this: in view of all the unpleasantness and confusion surrounding the complaints of the young Americans at the Alonei Itzhak school, the religious youngsters coming to religious camps in Israel seem to be free of newsworthy problems.

Also relevant: the young Israeli soldier interviewed on the Army Programme's series on winners of valour medals. Moshe, of the Tank Corps, had saved the lives of comrades under fire at the Suez Canal. "I see you are religious," said the interviewer. "Do you think your religious education in any way affected your behaviour?"

"Yes, I do," said Moshe. "The religious school I attended — and we got a very good education — did, I think, instil in you that this kind of behaviour is required of you."

The young sergeant was certainly no *shvitzer*. He did not tell his parents about the event at all. "Afterwards, they said the best medal they received was that I came out of the war unhurt."

* * *

YET again another kind of music: 80 minutes of "Jesus Christ, Superstar" which made its Israeli broadcasting debut Saturday night, till midnight, on the Second Programme. As one is supposed to say about trend-blazing new works: how can it be judged on first hearing? I can say, however, that the tones of Yoram Arbel in introducing the sections were as reverent as I have heard in a long time.

* * *

THE positioning of the daily Bible Reading (after the news magazine and just before the 8 p.m. news) continues to be a marvel of First Programme programming. We have been having the Book of Isaiah, and over the past several commentaries I caught such phrases as "the activist party in Jerusalem," "revolt in Syria" and so on. Out of context or not, the line "...and I will give over the Egyptians into the hand of a hard master" provides background-in-depth for the oncoming electronic news flash.

Suffer not little children

PHILIP GILLON'S TELEREVIEW

WHEN I was on leave from Egypt in Palestine in 1942, I heard a Habimah actor, whose name I never knew, give a reading at Kibbutz Afikim; meeting him later in the shower room, I said something polite about how wonderful the children were, and he replied, with an expressive spread of the arms, "Ah, the children! They grow here like flowers!"

Since I came to live in Israel, I have repeatedly recalled and endorsed this admirable sentiment: the children are wonderful. But there is a qualification to this thought. One appreciates flowers by looking at them or smelling them — one does not have to listen to them. And I wonder what Quasimodo in Television House conceived the excrutiating torture of subjecting us, twice within a week, to the cruel agony of listening for a full hour to a gang of repulsively self-confident brats, together with even more nauseating adults masquerading as little children, squawling their heads off for a full hour on each occasion.

This ghastly Festival was not put on at six o'clock for other children — if it had been, no doubt some child, wise beyond his years and braver than we are, would have thrown his teddy bear at the screen and broken it. No, this appalling mess was served up at nine to ADULTS, if you please, making us all recall an admirable character, who performed once upon a time in these parts, by the name of Herod the Great; no doubt he ordered the massacre of the innocents after seeing a Child's Festival in Jerusalem. Perhaps because Hebrew is written backwards, Television House presents its adult programmes often at six p.m., so as to ensure that the children are just as bored then as their seniors will be later in the night.

The time has come to do some rethinking — when television was introduced into this country, we got over 30 foreign experts to advise us. A year later, with typical sturdy Israeli independence and self-assurance, we got rid of them, and embarked on stormy seas without a pilot. Maybe we were a mite premature, and the time has come to ask a few foreigners to come back, to advise us on how to plan an integrated evening's entertainment for viewers.

* * *

LOCAL television seems to come alive and to lose that pompous manner whenever it deals with the explosive subject of our handling of the Arabs. Last Thursday night there was an excellent and sensitive presentation of the Gaza Strip problem on "Moked." I particularly liked the way in which the camera caught the misery and bewilderment on the face of the soldier forced by circumstances to be rough with little children — although I am opposed to the young taking over prime time on television, it is very sad to think of their being terrified in Gaza.

On the Week-end Magazine we heard Moshe Dayan, excellent as usual on television, explaining his policy in the Strip. He was asked about the opinion allegedly expressed by Reserve General Gavish that Israel take a strong hand in Gaza — for some reason, perhaps of military etiquette, the interviewer emphasised that Gavish is now on the reserve and not on service, which provoked a sly smile from Dayan. Dayan explained that he did not intend to engage in a verbal duel with "Shaike" over television about what "Shaike" may have said, whether he was on service or in the reserves: but, the Ministry of Defence stressed, if by taking a strong hand Gavish meant treating innocent people harshly, he, Dayan, was strongly opposed to such a policy. He believed in being tough against terrorists, but not against anybody else.

Certainly, if Gavish did mean that Israel should adopt a policy of arbitrary high-handedness and brutality — it is hard to believe that he did — this would be a formula for disaster. Whatever the immediate outcome of the present political and military situation, it is apparent that we are going to have to live with the Arabs in amity for generatons and Dayan is obviously thinking on the right lines when he insists on a policy of justice.

Another dramatic item well presented on the news was of the reaction of the Druse to the abomination committed by terrorists from Lebanon. The judge was shrewd and the sage was wise — it will be interesting to see if the United Nations, U Thant or Amnesty do anything about their protests.

* * *

GOING back to the young, there was a very good discussion on "Six" about youth movements. Admirably handled by Eitan, two enthusiasts, one of them religious, argued with two drop-outs from the movements.

On such tricky questions as the tendency of modern dancing to drive out folk dancing, as bad money drives out good, Shmuel, the religious boy, said that they should analyse the basics of every problem, to find out what is good and what is bad, and should not be bound by preconceived ideas. He then rather negated this sound scientific principle by adding that the Orthodox are bound by a tradition that has served us well for 2,000 years, so he did not expect many changes in his movement.

The deserters from the movements claimed that their "salon" groups are better because there is no element of compulsion in them, they meet because they want to, when they want to. The youth movement lass contended, with considerable passion, that nobody is forced to go to movement meetings, they do so voluntarily. She admitted that belonging to the youth movement involved personal commitment in a way not required of the "salonists."

This seems to be the nub of the question. The great difference between the Israel approach to life and the American and English, for example, has been that Israeli idealism always stressed the need to serve one's nation, while the others favoured the individual's pursuit of happiness, with the nation helping in this dubious quest.

During the great period of pioneering, the idea of service was predominant among the youth here: it was inevitable that in later years, the young should absorb some of the foreign views on the right to self-fulfilment, as compared to commitment, especially as service to the State is so admirably organised through the Defence Forces.

* * *

THE Dvora Hafkin Show was very well put together, although it seemed to me that the photography was very uneven — the fault may have been with my set, but I was doing an awful lot of knob-twirling. On a hunch, I venture to suggest that the background is to blame for some pictures coming out very clearly and others poorly.

She listed all the names nicely and clearly at the end, but I would have appreciated hearing and seeing them while the show was on. Dvora is so natural that she even coughs happily while her guests are talking, a habit I think she should break.

Particularly good was the effort to telephone Dan Kenner at Television House, through the elaborate defences set up by the telephonists. But whatever became of the Uri Zohar show?

* * *

THERE were some good imported films this week. "Daniel Deronda" was out of this world: I only wish our Orthodox citizens could be given a chance to hear Ezra's Zionist sentiments. And "The Storefront Lawyers" showed what good lawyers can do for a persecuted Mexican. The Mecca picture made us understand why Nasser wanted to include Arabia in his empire.

The birth of ZAHAL

Was Zahal essentially a new creation, simply a continuation of the Hagana, or was it above all the modern-day renewal of sovereign Jewish power from the time of the ancient kings? Dr. JEHUDA WALLACH, a Colonel (Aluf-Mishne) in the Reserves and Senior Lecturer in Military History at Tel Aviv University, discusses this question in reviewing two books by the Deputy Prime Minister and Minister of Education and Culture, YIGAL ALLON, a former Palmah commander:

SHIELD OF DAVID: The Story of Israel's Armed Forces by Yigal Allon. Weidenfeld and Nicolson Jerusalem (in association with Vallentine, Mitchell, London), 272 pp. with 16 pages in full colour and 200 illustrations in black and white, maps, glossary and index. 70s.

THE MAKING OF ISRAEL'S ARMY by Yigal Allon. Foreword by Michaels Howard. London, Vallentine, Mitchell (in association with Weidenfeld and Nicolson). 273 pp. with illustrations and maps. 50s.

IN Mr. David Ben-Gurion's introduction to the first Hebrew edition of "The History of the War of Liberation," published in February, 1959, by Ma'arachot, the Israel Defence Forces Publishing House (the introduction itself was written on October 7, 1958), one can read the following passage:

"... *The Israel Defences Forces were not the continuation of the Hagana but the renewed manifestation of sovereign Jewish power from the days of the kings of Judaea and Israel.*"

But on May 31, 1948, almost 11 years earlier, Mr. Ben-Gurion, as Prime Minister and Minister of Defence of the newly created State of Israel, issued an Order of the Day whose opening paragraphs read as follows:

"With the establishment of the State of Israel the Hagana has left the underground to become a regular army.

"The debt owed by the Yishuv and by the Jewish People to the Hagana at all stages of its existence and development is great indeed. It has grown from isolated buds in the earliest days of its foundation, in Petah Tikva, in Rishon Letsion, Gedera, Rosh Pina, Zichron-Ya'acov, Metula, by way of the Shomer organisation and the pioneers of the Second Aliya, the Jewish Legion in the First World War, the defenders of Tel Hai, the continual growth of the Hagana organization in the period between the two world wars, the establishment of the Jewish Settlement Police at the time of the 1936-38 disturbances, the establishment of the Palmah and the Field Units, the large-scale volunteering in the Second World War and the establishment of the first Jewish Brigade, to become the Hagana which has been engaged in the mighty struggle of the present war against us, from November 30, 1947 to May 31, 1948.

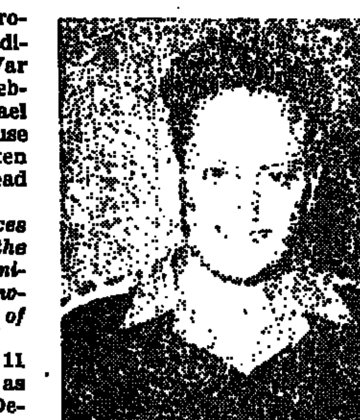
"Without the experience, the planning, the ability to execute and to command, the loyalty and the spirit of heroism of the Hagana, the Yishuv would not have been able to withstand the terrible trial of blood of the last six months, and we would not have attained the State of Israel. In the chronicles of the Jewish People, the chapter Hagana will shine with a glory and splendour that will never dim."

Alas, here are two contradictory opinions on the same subject issued by the same man, at two different times (but at both times acting in the same capacity: Prime Minister and Minister of Defence!), separated by nearly 11 years! The question arises: Which is the proper evaluation of the historical facts, the earlier one of May, 1948, or the later one of October, 1958?

* * *

YIGAL Allon, now Deputy Prime Minister and Minister of Education and Culture, definitely sides — in both of the books under review — with Mr. Ben-Gurion's earlier version. He demonstrates step by step that nothing happened "suddenly," and, of course, that there were no mystical links with the sovereign power of the ancient kings of Judaea and Israel. (Moreover, in my opinion, thorough research is most likely to reveal that, above all in the field of military organization and doctrine, this period is not the most desirable model for the modern State of Israel and its armed forces.) Mr. Allon dates the story of modern Jewish self-defence in Eretz Yisrael back some 80 years and links it with the Jewish self-defence movement in Eastern Europe at the turn of the century.

The simultaneous publication of two books on almost the same subject by the same author and two different publishers (whose mutual agreement to each other's venture is mentioned on the front pages) is quite a unique phenomenon. What is the reason behind it? In fact, each book is aimed at a different readership (which does not, of course, exclude the possibility, or



Yigal Allon as an Aluf-Mishne (Colonel) in 1949.

even desirability, of reading both!) "Shield of David" gives the narrative of the growth of the Jewish self-defence movement and its transition into the armed forces of the sovereign State of Israel, and it is lavishly equipped with illustrations, many of them never before published. As Mr. Allon himself put it:

"It is not a study in depth of the growth of Israel's armed forces, nor is it an historical analysis of the military doctrines which these forces developed. It is rather a sketch, a profile of the people and of the events which moulded first the resistance movement and then the army of the Jewish State."

On the other hand, the purpose of "The Making of Israel's Army," as Mr. Allon has defined it, is

"to explain in a brief space the development of Israel's military doctrines of defence, from the time the first Jewish settlements in Palestine undertook their own defence in the late 1870s to the Six Day War of 1967 and since. The book is not intended to be a history of the military events of this period."

* * *

THE two books complement each other. And indeed, nobody is better qualified than Mr. Allon, who was a Commander of the Palmah, and, during the War of Liberation, commander of military operations on various fronts and finally O.C. Southern Front, to tell the story of the Jewish armed forces and to analyse their fighting doctrine.

Mr. Allon's narrative in the "Shield of David" flows nicely, and the album-like presentation of the book is delightful. But above all, I welcome the fact that for the first time due tribute is paid to such charismatic personalities in the sphere of military matters as Eliahu Golomb and Yitzhak Sadeh. Indeed, for most people not fully acquainted with the period, non-Jews particularly, it is often very difficult to grasp the significant role played by such persons and the authority invested in them not by election but by common consent. Thus Mr. Allon's book is an important contribution to better understanding of those formative years of renewed Jewish national sovereignty. This is the more necessary in our rapidly moving times, which threaten peoples and their deeds with oblivion.

Mr. Allon is fair in the presentation of his mentors (Golomb, Sadeh, Orde Wingate, etc.). But he is rather too eager to place in a favourable light events which he certainly does not completely approve of, such as the Nili affair during World War I and the actions of dissident (Etzel, Lehi) groups during the struggle against the British Mandate in Palestine (an attitude which may be influenced by his present position rather than by his real belief!).

* * *

THE first part of "The Making of Israel's Army" is not entirely new, since it has been partly published as an essay in "The Theory and Practice of War: Essays presented to Captain B.H. Liddell Hart on his 70th birthday" (edited by Professor Michael Howard; London, Cassel, 1965). This essay has now been enlarged and brought up-to-date.

Special significance is added to Mr. Allon's book by its second part: "Voices and Documents." As far as I know, this is the first time that these documents are published in English, and I dare say that they are of interest also to the general Israeli reader. They cover a wide range, beginning with "A Proposal for the Defence of the Jewish Community in the Land of Israel," a memorandum written in December 1912, by Yisrael Shochat, one of the central pillars of "Hashomer"; and finishing with Yitzhak Rabin's famous address at Mount Scopus in Jerusalem on June 28, 1967, at the ceremony at which an honorary Ph.D. was conferred on the then Chief of Staff by the Hebrew University. This selection of documents, as Mr. Allon himself puts it, "though far from exhaustive, may help to give the reader an insight into the sources of the military conceptions of Israel's Defence Army and their ideological basis."

In "Shield of David," Mr. Allon keeps himself out of the story, though he was an active participant in many of the events described therein. In the second book, however, he airs his opinions concerning strategic decisions of the past and present. He maintains, for instance, that the Israeli forces should have conquered the whole of Southern Syria, by means of which they could have established a direct link with the Druse people there. He believes that an independent "Drusia" could and should have been created, and that this Druse State "could have acted as a friendly buffer state between Israel and both Syria and Jordan, thus contributing a great deal to the stability of the area." The same view was expressed immediately after the Six Day War by the noted British strategist, Sir Basil H. Liddell Hart.

* * *

ONE misses in these two books two points found in Mr. Allon's earlier writings. The first concerns Liddell Hart's contribution to the theoretical armory of Israeli military thinking. Whereas Mr. Allon is extremely generous in acknowledging Wingate's contribution to Israeli tactics, Liddell Hart, in whose "Strategy of Indirect Approach" we found at a very early juncture the answer to the problem of how the numerically inferior may prevail over the superior, is not mentioned at all in the "Shield of David." In view of Allon's known attitude to Liddell Hart, this is probably an oversight rather than a deliberate omission.

Secondly, Mr. Allon mentions the impact of the Holocaust and Jewish resistance in the Diaspora during World War II on moulding the Israeli fighting spirit. But in his introductions to the various chapters of "Sefer Hapalmah" ("The Book of the Palmah"), he stressed the tremendous inspiration received by Hagana and Palmah commanders from their meetings with Jewish partisan leaders from Eastern Europe. It is a pity that such an important experience is omitted from the present narrative.



Palmah Commander Yitzhak Sadeh rests his arms on the shoulders of two of his star disciples, Yigal Allon and Moshe Dayan, at the founding of Kibbutz Hanita in 1938.

A FEW minor criticisms:

Mr. Allon expresses his deep appreciation to Nathanel Lorch for having carefully checked the whole manuscript. But the latter, former head of the General Staff History Branch, should have known that Dov Gruner was wounded and captured by the British near the Ramat Gan Police Station and not after the break into Acre Prison; that during the War of Liberation the Arab Legion had no tanks at all, but only armoured cars equipped with cannon; that the commander of the Ninth Brigade in Operation Ten Plagues was Yitzhak Pundak and not Uri Yoffe; that the name of the British Governor of Sinai was Parker and not Palmer; and that the plan suggested by the U.N. mediator, Count Folke Bernadotte, was even more detrimental to Israel than indicated in the map on page 191 of "Shield of David."

On the whole, one gets the impression that neither Mr. Allon nor Mr. Lorch checked the captions accompanying the fine illustrations in "Shield of David," a fact which may cause embarrassment to some people.

In future editions, the township of Gomel, mentioned in the narrative, should be included in the map of the "Pale of Settlement in Russia" (p.12), and the map of the British conquest of Palestine (p.37) should show Meggido, by all means a feature worth mentioning.

And "The Making of Israel's Army" should be provided with an index.

Despite these minor defects — which, however, stand out because they are present in publications of otherwise high standard, and which can be easily corrected in future editions, both books fulfil an important mission. Since the Six Day War, people all over the world have striven to understand the reasons for the resounding victory of Israel's armed forces. There exist an abundance of superficial accounts, written by foreign reporters who spent far too little time in Israel to be able to uncover the roots of the problem, and who did not do enough research into the subject. But there was no authoritative work on the subject. Mr. Allon's books rectify this deficiency superbly.

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Children's Books
By Miriam Arad

The young and the old

AS if in response to a mild but standing complaint of mine about our children's poets' preoccupation with sweet flowers, pretty butterflies and the infinite goodness of mother-hearts, I get a story that begins: "Once there was a woman who lived opposite the municipal refuse-dump." It is one of 12 stories by Nurit Zarhi, whom we have hitherto known and enjoyed only as a poet: HAKURSA HAMITNADNEDET הכורסה המתנדנדת (The Rocking-Chair, Tel Aviv, Hakkibutz Hame'uhad, 105 pp., drawings by Danny Kerman).

Miss Zarhi moves with abandon back and forth between the fairy-tale and the everyday worlds, and her favourite characters incorporate a bit of both. Those are the old: little old women, grandmothers by preference, who seem closer to children than the adults midway between, and who have more in common with them. Like children, old people spend time in the park, for instance, are fond of sweets though knowing full well it is bad for their teeth, and are great collectors.

The odds and ends in their treasures delight Miss Zarhi and she may spend entire paragraphs mulling over them — old keys, birdless cages, bits of cloth, a walking stick, a cookie-jar that is made of glass or tin and never of plastic, or kittens. Very old people and very young children have time on their hands and are, too, rather more irresponsible than the middle-aged; hence, an old man tells the little girl he is taking care of for a few days: "As long as you're staying with me you can go to bed as late as you like. And, of course, get up even at noon." Whereupon he tells her stories of his own life's experience and memories till late into the evening, and then the door opens and in comes Reuven the lion — but that's another story.

If you want to read it, and also read about the "droppers" — those who cause that book to drop that no one ever touched, the rocking-chair to rock with no one sitting in it — and about the little mouse who was scared (!) of his mother, and if you are 7—9, this is the book for you.

Virtue rewarded

IF, on the other hand, you want stories wherein virtue is rewarded, stories with a moral, and are about the same age, you may read HAMATANA המתנה by Ada Kol (The Present, Ramat Gan, Massada, 79 pp., illustrated by the author). The main teaching of these stories is the theory of relativity, e.g., the rich child's rag is the poor child's ragdoll, or the rich child's joy in snow is the coatless child's sorrow or, another note, if you are a thin child you are bound to have a worried mother, but you'll be the one able to creep through that narrow hole and save the baby. The thing is that this kind of story, like the cartoons in which the mice *always* outwit the cat, apparently give a lot of satisfaction to a lot of children.

Dannale-bananale

A lot of satisfaction will, I presume, also be derived by 9—12ers from YALDEI HASHECHUNA, ילדי השכונה by Zviya Granot (The Neighbourhood Kids, Tel Aviv, Am Oved, 147 pp., drawings by Arnona Rozin), a readable if absolutely unrealistic, unconvincing story. It is told in the first person by Danny, a synthetic prototype of all the Dannale-eat-the-bananale's.

Danny, 14 or 15, running away from home because his parents are about to be divorced, teams up with an assortment of homeless street-kids and thus "learns about real life." His few days' slumming take him to the Tel Aviv Central Bus Station, the Carmel Market, a shack on the beach, and various "dark and dirty alleys" which, Danny says, he never knew existed, having believed up till now that most streets looked exactly like his own—clean, peaceful street with the birds in it chirping, the cars sleeking through and the flowers flowering alongside. This, of course, is utter rubbish, for not a boy in this small country lives so cosseted a life as to know nothing of how the other half lives. There's more of the same in the street-boy who says "*universa*" for "*universita*," but comes out smoothly with "compositor" and knows all the correct vowel-pointings for the Hebrew definite article, which is more than a "*universa*" don does.

Having made the point that there are any amount of pretty stupid details in this book, I will add that the heroes have some entertaining adventures, that their means of obtaining food and money are dishonest but clever, that the dialogue is often very nice, and that Danny's parents learn their lesson and will nevermore entertain the idea of giving up each other and their share of Danny.

Animals on the Kibbutz

CHILDREN who love animals enough to be really interested in them will be fascinated and occasionally moved by HATAN HAKATAN התן הקטן by Yona Stoller (The little Jackal, Hakibbutz Hame'uhad, 58 pp., illustrated by Gali Huss). The author, whose kibbutz home used to be a kind of private asylum for lost, injured or orphaned animals, tells her true animal anecdotes with grave charm, factuality and an endearing pride in the love and trust with which the animals repay her for her care. This care may take the form of organizing the kibbutz children into, I swear, a bat-watering brigade, one fearful *hamsin* day when the kibbutz bats fainted with thirst and dropped off the kibbutz roofs by the score;

Some of the stories are much a matter of observation of animal behaviour — the bird who was seen to fling its own eggs out of the nest because the nettles and thorns that had concealed it from predators were being spring-weeded; the dog who became such a fine chicken-herder; or the marten and what its various sounds meant. Quite a few stories do not end happily, for sick animals do die, dogs are shot; but then, they are real live animals with no human qualities quaintly attributed to them.

The stories are told in a reminiscent style, much like that of *halutzim* from the first Aliyot writing about their childhood in Russia and first days in Degania. Large print, but suitable for most ages.

* * *

TOO many fine books are missing, and too many inferior ones recommended, in a catalogue of children's books by various compilers: SIFREI KERI'A LILADIM: Catalogue Menumak ספרי קריאה לילדים ; קטלוג מנומק (Tel Aviv, Yahdav, 176 pp., IL 6.50). The list makes a random impression: some of the best-known, but not necessarily the best, authors, have an indiscriminately long line of books to their names, while a number of good books by less-known authors, which therefore are less likely to hit the public in the eye or occur to the bookshop assistant, are not included. Some of the omissions, like Bialik's "Vayehi Hayom", ויהי היום are really serious; some of the inclusions — to wit, Enid Blyton or Michael Bond — are just unnecessary: not that they're so bad, but why go out and *recommend* them.

On the credit side are the idea of including such less obvious books as "Kon-Tiki" and the poetry of Rachel for the 10—14 age range, the few lines of description for each book, and the excellent triple index, by name of author, by age level, and by subject matter.

An Israeli's rigorous art

THREE DAYS AND A CHILD by A.B. Yehoshua. Translated from the Hebrew by Miriam Arad. New York, Doubleday.

Reviewed by Amnon Hadary

THIS collection originally appeared in Hebrew under the title "Mul Haya'arot" (Facing the Forests), taken from the first story of the Hebrew edition. The title story of the English collection is more famous, having been made into a movie, but is neither as good nor as representative of Yehoshua's later work as "Mul Haya'arot," which appears third in the collection of five stories under review.

In this story, a decidedly unsympathetic, perennially hung-up history student takes a hand in destroying a forest he has been employed to guard. Many have seen this story as A.B. Yehoshua's most bitter anti-Zionist satire. Bitter it is, and anti-Zionist, too. The question arises as to the satire, and it is a damning question. Satire often has a limiting effect on literature. Satirists are so committed to correcting a given ill that in focusing their rays on a cancerous growth they often neglect the organism as a whole. They describe an arm or a leg or wildly proliferating cells in a circumscribed area rather than showing life in its complexity.

A. B. Yehoshua has transcended the facile tendency to satire found in his earlier work and gone on to more rigorous art in this last collection of stories. Now when he writes stories (or as in the case of his play, "A Night in May") he tends to see his characters in broader scope and through a more complex prism. He gives us a zig-zagging refracted image of the character as he views him and as the character views himself. Thus he achieves greater depth and greater artistic truth. Hence it is surprising that this collection also includes "Flood Tide," a story from an earlier collection.

This story is a terribly studied attempt to emulate Kafka's "The Penal Colony" and like it is set in some indeterminate "Southern Island": a no-place which purports to be every-place. Yehoshua is best when describing landscapes, both human and topographical, which he knows at first hand. All the other stories are markedly Israeli — both in locale and in flavour — yet certainly not parochial for all that.

* * *

IN bringing Yehoshua's work to the English reader, Miriam Arad has done Yehoshua yeoman service, by breaching the Jericho walls of language. Her grasp is always sure, often deft, and — only occasionally — open to disagreement. At its worst, the translation "only" reads well and the reader flows along unmindful that he is reading stories originally written in another language. At her best, Mrs. Arad (who regularly reviews Hebrew and children's books in these pages) achieves remarkable peaks. She has allowed herself true poetic licence, eschewing laws of syntax to capture the lyrical quality of Yehoshua's prose. She has, I believe, been faithful to the author's idiosyncratic wielding of the Hebrew language which is his signature.

The disjointed peripatetic flavour of the parallel-monologues carried on between fathers and sons, what has come to be known superficially as the generation gap, pervades almost all of Yehoshua's work. The vessel and the content reinforce each other vividly.

* * *

MY quibbles with Mrs. Arad have to do with two matters of interpretation: the first — is the thorny one of a rose by any other name. All the names of the characters in the title story of the English version ("Three Days and a Child") have been transliterated rather than translated. However, the fact that all the names are those of animals, e.g. Dov (bear), Ze'ev (wolf), Zvi (gazelle), etc., is crucial to an understanding of the Aesop-like parody on the story of the Binding of Isaac. Alas, this is one of the frustrating burdens in translating: had the translator given the English equivalents for the names, the result would have sounded clumsy and foreign.

The only name not specifically of an animal is that of the child whom the hero, Dov, attempts to kill but cannot. The child's name is given as a childish "Yahli." Three paragraphs from story's end we find: "Now I remembered having forgotten to find out Yahli's rea name." Yehoshua asks his reader to supply the ram — *ayil* — missing from his secularized diminutio of the near-sacrifice of Isaac, whos father, Abraham, travelled with hi for three days before arriving Mount Moriah. Rabbinic interpret tion has the Temple Mount in J rusalem as the site of Mou Moriah. The time of the story which Yehoshua is also at pains stress — is just before Rosh H shana, the legendary time of t Binding of Isaac.

The second quibble, a minor o also has to do with sacrifice, recurrent motif in A.B. Yehoshu work. In the last story of the c lection, which carries a name most as long as the novella it — "A Long Hot Day, His Desp His Wife and His Daughter" the hero performs a hig ritualized severing of a fowl. H the translator has rendered *kor* as "victim" where the alter reading of "sacrifice" would, I lieve, have served better.

Altogether, a fine if distur work, handsomely done in Eng

Paperbacks

Delightful drollery

JACK Trever Story's THE TROUBLE WITH HARRY (Penguin, 4s.) is a delightful piece of drollery. Even the most conservative should not be put off by its billing as "black humour;" in fact, the humour is so old-fashioned that it is reminiscent of Oscar Wilde's Canterville ghost. True, the main protagonist is a corpse, but this should distress the reader as little as it does the characters in the novel; Harry's corpse is so peripatetic that one can hardly think of it as deceased. The farce marches with the body to a triumphant finale.

An eerie study

ROY Fuller is a curious combination of building society solicitor, poet, naval officer and novelist. His novels are all subtle and logical, as one is entitled to expect from a man of law; they are also sharp and vivid with the strange images of a modern poet. His FANTASY AND FUGUE (Penguin, 5s.) is an eerie study of the disturbed mind of a man, suffering from amnesia, who is convinced he has committed one murder, and may commit another; despite certain echoes of popularized psychoanalysis and an over-dramatic denouement, his search for the truth is as absorbing as searching through petals for the heart of a flower.

Bishop Pike

ALL Israelis were shocked by the tragic death in the Judean Desert of Bishop James Pike, and so will find THE BISHOP PIKE STORY by Allen Spraggett (Signet, $0.95) of particular interest to inhabitants of this country. It emerges that the dramatic nature of his passing was a fitting conclusion to his life; Pike was at all times an old-fashioned hero in a melodrama. His prodigious fights with conservative Episcopalian churchmen culminated in their attempt to convict him of heresy, a witch-hunt which he successfully turned against them. He was a great defender of the underdog, including Israel. In the end he turned to spiritualism, to talk over television with his son. About these conversations through a medium, we are left with the uneasy feeling that, if indeed these are spirits speaking from the other side, human beings remain the same stupid idiots on the other side of the grave as they are on this — we do not put on wisdom with the robe of dust.

Fascist America?

SINCLAIR Lewis' IT CAN'T HAPPEN HERE (Signet, $0.95) was written at white heat in 1935, at the height of Hitlerism and the depth of the American depression. The theme, of course, was that it was terrifyingly easy for America, under certain circumstances, to go Fascist. In a very astute foreword, Jay Richard Kennedy makes the point that it almost did happen then, and could still happen. As Kennedy comments, "My God, that man knew America." His book still makes surprisingly interesting reading.

PHILIP GILLON

Graham Greene's entertainments

PROFOUND in what he chooses to call his "entertainments," and entertaining in his profundities, Graham Greene can always be relied upon to be worth reading, re-reading, and remembering. His collection TWENTY-ONE STORIES (Penguin, 196 pp., 5s.) begins with "The Basement Room" (filmed as "The Fallen Idol"), which must rank as one of the classic stories of childhood, chronicling — through the child's eyes — the destructio innocence through the impact adult reality. "Life fell on him savagery: you couldn't blame if he never faced it again in years." In the last story, Destructors," children themse in a group, provide the savage an appalling comment upon world we live in. What me their efforts to make somethin life, make of themselves, is story-teller's constant theme.

Greene's subjects give the pression of having been take random: private worlds, cat phes resulting from both f and success in communic crime, politics, adventure, m and the supernatural. W people make beasts or foo themselves, the expert rep always carries conviction, m the reader willing to suspen belief, his opinions, and pr pation with his own concern ultimate test of an entertai

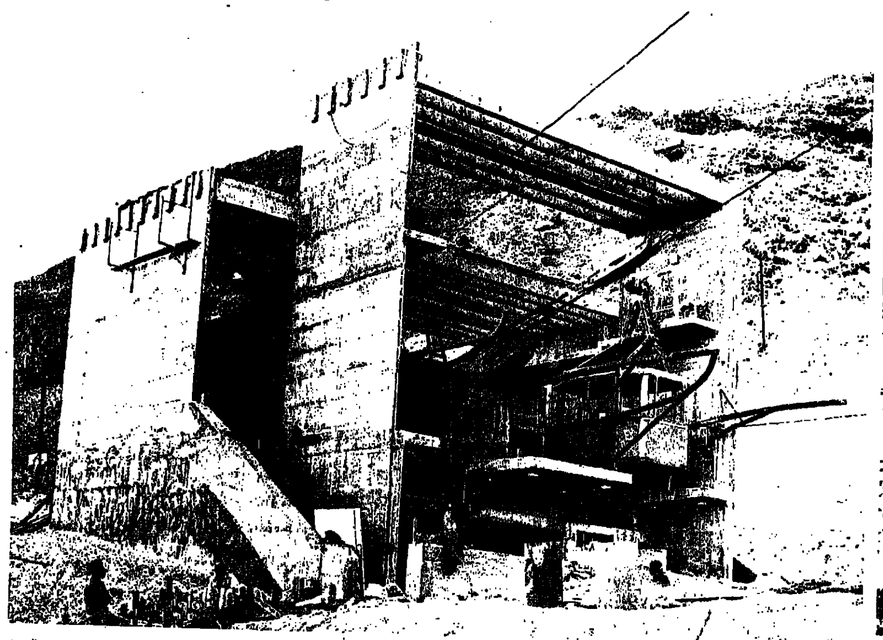
A pocket-size abstract with something to suit all and every mood.

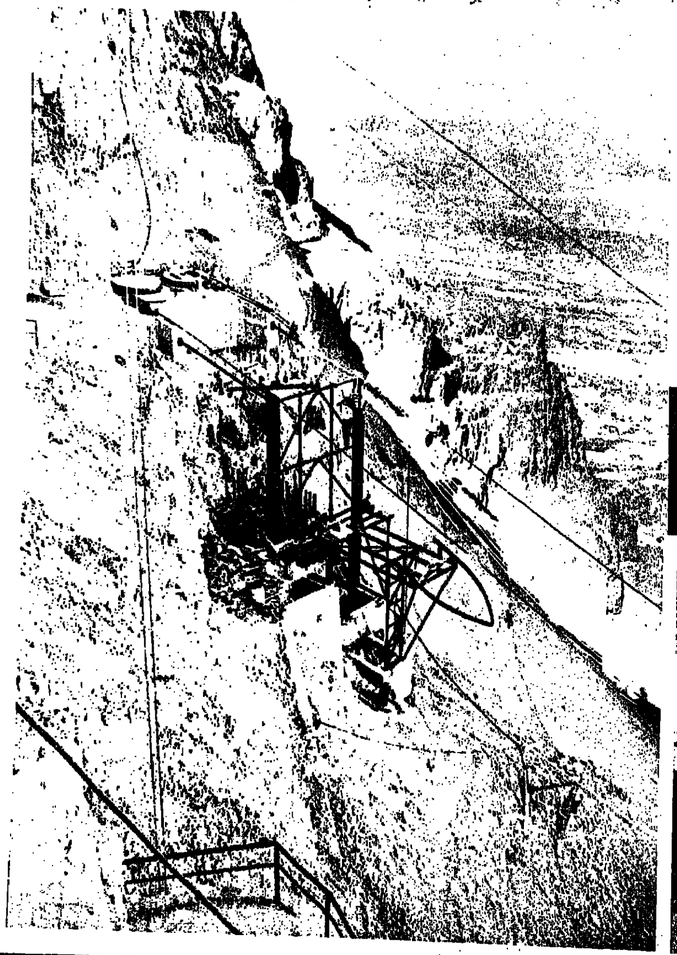
KAREN GER

Saga of El Cordob

OR I'LL DRESS YOU IN M ING by Larry Collins and nique Lapierre (Signet, $1.9 remarkable biography of Mar nito (El Cordobes), Spain's colourful bullfighter — and the best books produced b team (who are now compl book on Israel's War of Libe Although I detest the I found this book fascinati really a tale of rags to ric more than that; it is also gic story of an Andalusian during and after the Spani War. There is, of course, deal about bulls in this b there is a great deal mo Spain and Spaniards, told selves. This is a remarkab ment of poverty, hope and of revolution and oppres corruption and nobility.

MEIR

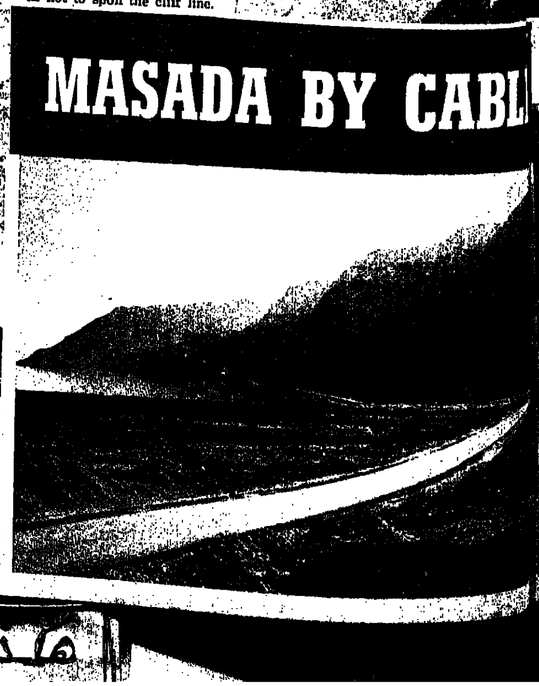


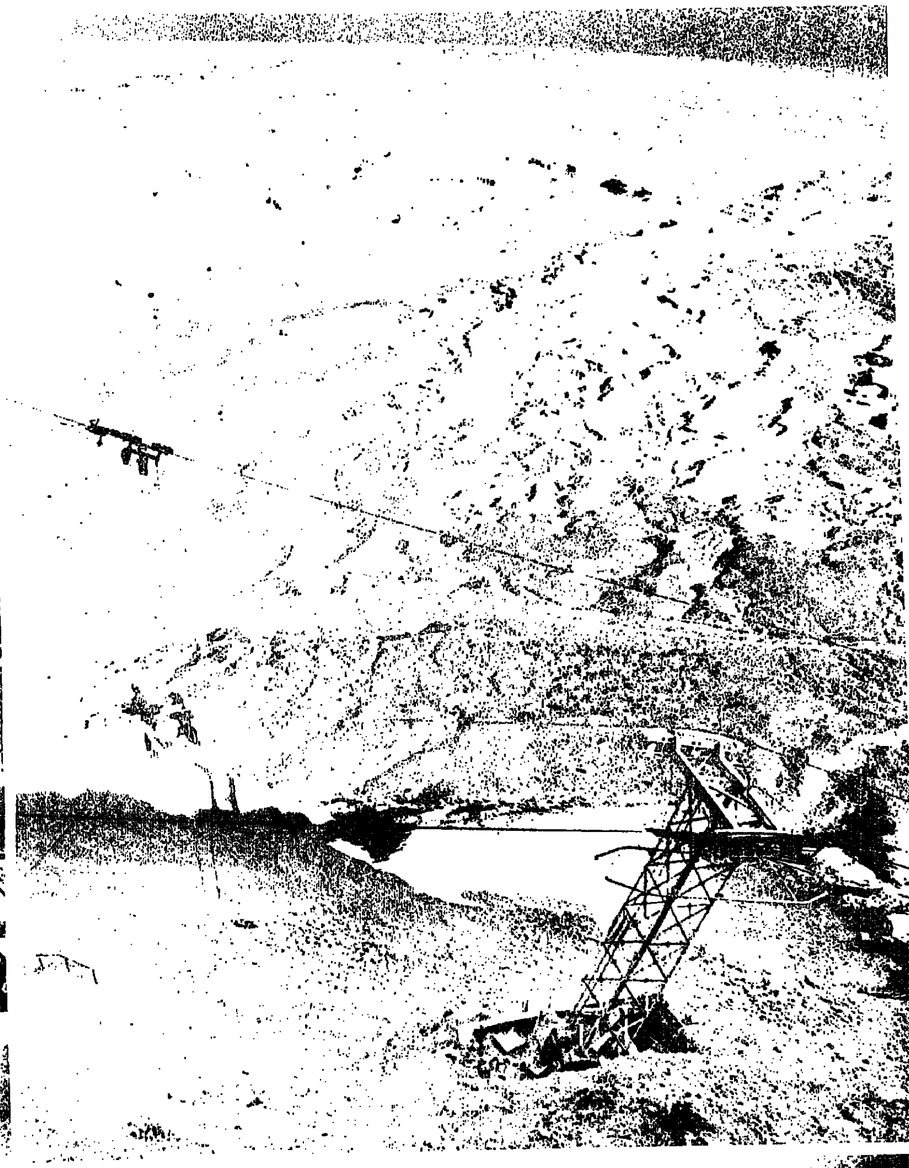


VISITORS to Masada will be able to make the trip to the summit in a little over three minutes in about two weeks' time, using the new cable car built by the Zurich firm of Karl Brandle and owned by Mr. A. Kagan of New York, of the Masada Cable Car Co. Round trip will cost IL4. As one car goes up, the other car goes down. Each car will hold 40 standing passengers. Swiss technicians can be seen here preparing the cables from a tiny service "car", above the "Snake Path," with the Dead Sea in the background. The lower dock is shown above and the end point, embedded in the cliff 850 metres away, is shown below left. It is concealed just below the summit, so as not to spoil the cliff line.



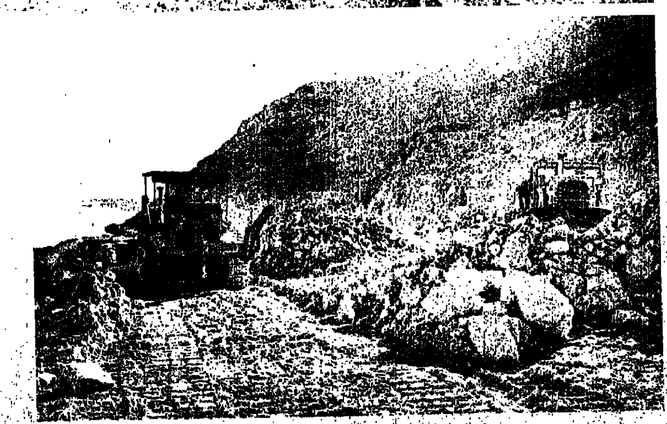
MASADA BY CABL





IT will soon be possible to drive to Masada from Jerusalem, as the new 31-kilometre Ein Fashkha-Ein Geddi road is pushed through cliffs that come down to the shores of the Dead Sea. The road was begun in May 1968, a relief project for 800 workers from Gaza, but there are now only 150 men working on it as earth-moving mechanical equipment has to be brought into play The new six-metre-wide finished section south of Ein Fashkha can be seen at left, together with a section specially elevated to allow flash-flood waters to pass beneath it, one of 100 such constructions along the way. Work on the road and on the cable car has been carried out in continuous consultation with the National Park Authorities, who have developed springs and historical sites in the area.

(All photos by EMKA)



On the pitfalls facing encyclopedists

THE Encyclopedia Talmudica was conceived by the late Rabbi Meyer Berlin (Bar-Ilan), who was also its first editor. It has continued since under the editorship of Rabbi Shlomo Yosef Zevin and under the directorship of Rabbi Yehoshua Hutner. The first Hebrew volume made its appearance in 1947, but the project is still far from completion. Now we have an English translation of the first volume.

ENCYCLOPEDIA TALMUDICA: English translation. Edited by the late Prof. Isidore Epstein and Rabbi Dr. Harry Freedman. Vol. I, Jerusalem, Talmudic Encyclopedia Institute. 767 columns (359 pp.) + XLVIII pp. $12—IL42.

Reviewed by
Abraham Goldberg

The Encyclopedia Talmudica is subtitled "A Digest of Halachic Literature and Jewish Law" from the Tannaitic Period to the Present Time Alphabetically Arranged." An English translation of the first volume of a project still uncompleted can obviously not follow an English-alphabet arrangement. We have, therefore, the anomaly of an English-language encyclopedia which follows a Hebrew alphabetical arrangement! This necessitates, of course, two tables of contents, one according to the Hebrew alphabet (which is the order of the arrangement of the articles) and one giving the alphabetical listing of English titles. The question rises whether it might not have been wiser to have waited until the entire Hebrew language project had reached completion and then to have embarked upon an English-alphabet arrangement translation. This is not as far-fetched as it may seem, for the project could be carried out at a faster rate.

To have waited with the English translation might have been a boon in other respects, as well. It would have given time for corrections and revisions (although 20 years should seem time enough), as well as the opportunity for up-dating. Now the first Hebrew volume was not too successful, as often happens with the first volume of a project. Criticisms were offered and some of these may have been taken into consideration in preparing the material for succeeding volumes. It is regrettable, therefore, that we have the translation of the first Hebrew volume almost a generation after its first appearance without any changes at all.

It also seems to me that a great opportunity was lost here to add much-needed dimension to the Talmudic Encyclopedia. This is the ever-expanding area of critical appraisal in the field of Rabbinics, an area which is gradually achieving a kind of universal recognition among all Jews. When the Encyclopedia was first broached, it may have seemed too radical an "innovation" for something most definitely in the line of tradition. It is hardly so today, when the greatest scholars in Rabbinics from the point of view of scientific research are given equal recognition as practically unrivalled in their competence of what has always been the traditional framework.

* * *

It is with a kind of dismay, therefore, that one opens to a kind of article like that on "Hyssop." Hyssop, the Encyclopedia tells us, "is a herb which has stalks." We get the various Aramaic or Persian names given it by various teachers in the Talmud (all without explanation or any meaningful addition), but no more. There is no attempt at any possible modern identification and, even more surprisingly, the identifications offered by Medieval Rabbinic authorities are also not mentioned. Now this might perhaps have sufficed in the original Hebrew volume, where one may perhaps have recourse to the Encyclopedia for reference to sources (although here, too, not all the sources are usually given). But the English reader does not go to such a volume for the sake of sources. It is as if the editors say to him: We give you the meaningless (today) mumble-jumble of Talmudic identification. Go to a modern dictionary if you want to know what the Biblical and Talmudic "hyssop" really is.

Yet in all fairness to the Encyclopedia Talmudica, it should be said that we do get a full discussion of "hyssop" (even without knowing what it is) in its use in ritual and the various Halachic rulings connected with this.

The residue of basic ignorance (partly due to the blind spot towards anything which smells of the "scientific") has not evaporated from the English translation. Thus, in the article on "Fathers of Injury" the one called "mab'eh" in the first Mishna of Bava Kama is defined as "a term of obscure etymology and meaning." It is hardly that, inasmuch as it is simply the Aramaic form of *bi'er* of Exodus 22.4. It is also correctly explained in the Jerusalem Talmud.

The same article refers to the added teachings of Rabbi Hiyya (which should be properly spelled with a double *y*) and Rabbi Oshaya, as recorded in the Babylonian Talmud. There is no mention at all of the differing tradition in the Tosefta. Even though the differences may have seemed slight to the editors, there is no reason to ignore the Eretz Yisrael tradition of the Tosefta regarding the teachings of two prime Eretz Yisrael teachers.

For the lay reader, some of the articles, the way they are written, may even be misleading. Thus, in the article on the "Fathers (Primary Sources) of Uncleanness" there is no indication anywhere in the article, written completely in the present tense, that most of the discussion has no practical application today. I am reminded of the uniformed person who asked to see the synagogue altar on which the Paschal Sacrifice is offered today!

* * *

There is much room for improvement in the very matter of translation itself. The English-translation project was fortunate in obtaining the services of editors who made their mark in the Soncino Talmud translation. The excellence of their work on the Talmud, however, may have been a hindrance to the type of translation necessary for the Encyclopedia. A translation which remains close to the literal character of the original may have been most proper for a classic source such as the Talmud. There, even a certain clarity in presentation must be forgone for the sake of remaining as true as possible to the language structure of the original. There is no "sanctity," however, in the Hebrew of an encyclopedia.

How can an ordinary reader grasp the full meaning of a sentence such as this under "Mourning": "The following things are prohibited to a mourner for seven days — on the first day, also according to Scriptural law, on the view of those who hold that mourning on the first day is enjoined by the Tora, and on the other days by Rabbinic authority"?

The literal translation of the following under "Spring" is equally difficult for the reader who has no acquaintance with the original Talmudic source upon which it is styled: "When the year was intercalated on account of the spring crop all were glad, because in that case the prohibition of consuming new Produce was not unduly prolonged, since anyway the grain was not yet ready for harvesting." The meaning of the above circumlocution is that ordinarily, the adding of the extra month for the leap year would be hard on the populace since no new grain could be eaten before the offering of the Temple barley-offering on the second day of Passover. Where the spring crop would anyway be late, people did not mind the intercalation which took place before the month of spring.

The failure to make any new arrangement of material in presenting the English translation will be especially felt by those who themselves have some literary and scientific training in any field. They will feel the jar of mixing the serious and the trivial, the historically authentic with the historically doubtful, something which may have had some kind of justification in the Hebrew original. Thus, the article on "Father of the Beth Din" records in the same paragraph the names of the Second Temple period "Pairs" :Prince נשיא and Father of the Court אב בית דין with the Aggadic throwback Temple period "Pairs": Prince and Jonathan as "Father of the Court."

The general interweaving of the views and discussions of later authorities with the teachings of the primary sources is equally unsuitable to the modern lay reader, although in the Hebrew edition this not too laudable "Rabbinic" character could be tolerated. A separation of the two types of discussion would have helped greatly, especially in such an article as that dealing with the nature of stone permitted for use in the building of the Temple and its courts. In general, the mixing of Halacha and Aggada does not make for clarity and understanding. A new arrangement of material, easy presentation, and proper orientation to the subject were definitely called for.

* * *

It should be made clear that no blame should be put on the nature of the subject-matter itself. Where the articles are fairly well written, they carry. What might seem more dry and abstruse than a discussion of the Priestly Girdle? Yet this article draws interest and carries the reader with it.

Outside of the translation itself, however, there has been an attempt to help the lay reader. Dr. Freedman has added short explanatory notes of excellent quality. The volume also has indices and glossary. There is an interesting and well-planned table listing the "Scope of Articles" under three divisions: Man and World, Commandments, Application of Law.

The Jewish Encyclopedia still remains the best English-language work for many of the subjects dealt with in the present translation. In this respect, Volume I of Encyclopedia Talmudica in English no more replaces the Jewish Encyclopedia than the Hebrew edition has replaced the excellent one-man many-volumed Talmudic compilations of the 18th century — Isaac Lamprontti's Pahad Yitzhak פחד יצחק or 19th-century Hayyim Hezekiah Medini's "Sedeh Hemed" שדה חמד.

Two poems
By DAN PAGIS

End of questionnaire

Your conditions of habitation: number of the nebula
and star.

Number of the grave.
Are you alone, or not.
What grass is growing above
And wherefrom (e.g., from stomach, eye, mouth etcetera).

You are allowed to appeal.

And in the empty space at bottom note
Since when you are awake and why surprised.

Written in pencil in the sealed waggon

Here in this transport am
I Eve
With Abel my son
If you should see my big son
Cain son of Adam
Tell him that I

From the book "Gilgul" (Ramat Gan, Masada), reviewed here on December 18. Translated by Miriam Arad.

Home to Cold Mountain

COLD MOUNTAIN: 100 Poems by the T'ang Poet, Han-shan. Translated with an introduction by Burton Watson. London, Jonathan Cape. 76 pp. 8s.

Reviewed by
Curtis Arnson

The enigmatic hero Han-shan is usually dated around the late 8th or early 9th centuries. The first edition of his poems, published during the T'ang dynasty in China, began with the phrase: "No one knows where Han-shan came from." He is familiar to most viewers of Chinese and Japanese art as the happy rotund monk who stands with his friend Shih-te, "two grotesque little men guffawing in the wilderness." One of the rare Chinese Buddhist poets, his eight-line poems are supposedly found etched on the rocks along the T'ien-tai mountains, the "Cold Mountain" of the poems. So far about 300 poems are ascribed to this hermit, of which 100 were translated by Columbia University Professor Burton Watson in 1962, now reprinted in a new edition.

Han-shan's biography can be traced only through the poems themselves. A country man with wife, children and all "only a bed piled high with books," Han-shan left home, first leading a nomadic drunken life. In his thirtieth year, however, "I've come home to Cold Mountain/ To pillow my head on the stream and wash my ears."

In his edition of Han-shan, Arthur Waley wrote that Cold Mountain was often a state of mind. Han-shan wrote: *"Cold Mountain is full of wierd sights;/People who try to climb it always get scared./When the moon shines, the water glints and sparkles;/ When the wind blows, the grasses rustle and sigh./ Snowflakes make blossoms for the bare plum./ Cloud in place of leaves for the naked trees./At a touch of rain, the whole mountain shimmers —/But only in good weather can you make the climb."*

The poems are not a study manual of how to find Buddhist enlightenment, but are rather a collection of the disappointments and joys of a seeker. Finally attaining "the Buddha of Heavenly Truth," Han-shan wrote of his mind: *"In my house there is a cave/And in the cave is nothing at all —/Pure and wonderfully empty./Resplendent, with a light like the sun."*

Watson's edition complements the fine translations by Gary Snyder (first published in "Evergreen Review," 1958) and Arthur Waley ("Encounter," 1054) rendering many of the poems into English for the first time. Watson's notes are very useful, although his introduction should be expanded. The present Capo (paperback) Edition is both less expensive and more handsome than the Columbia University Press edition.

Book publishing in Israel

A total of 3,158 book titles were published in Israel in 1969-70, a slight increase over the previous year, according to a survey just released by the Central Bureau of Statistics. *Belles lettres* books were 27 per cent of the total, as compared to 35 per cent in the previous year, while titles of scholarly nature increased from 23 to 28 per cent of the total of all books. The total number of copies printed of all books decreased from 9.2 million to 8.5m.

The trend away from *belles lettres* and to scholarship is also reflected in the number of copies printed in each area. Here, *belles lettres* dropped from 42 per cent in 1968-69 to 30 per cent last year, while learned books rose from 20 to 26 per cent. The average edition of natural science books went up from 2,100 to 3,400 copies, technology" books were up from 2,400 to 3,400 copies per edition, and the humanities went down from 3,700 to 3,100.

Only 127 books (of the total of 3,158 titles published) reached an edition of over 10,000, while 252 were published in editions of less than 500.

The number of original works published decreased while translations from other languages increased. Translations from English went up from 14 to 17 per cent of all books published; German rose from two to five per cent; but Russian (mostly scientific texts), decreased from 12 to seven per cent.

The percentage of books with fewer than a hundred pages in first or later editions rose from 32.6 to 39 per cent. On the other hand, books with 300 or more pages remained about 16 per cent of the total.

Books on the Six Day War, which in 1968-69 still constituted about four per cent of all books published, went down to less than two per cent in 1969-70. Their average edition also decreased, from 6,100 to 4,000 copies.

A close-to-the-bone novel

A FAN'S NOTE: A Fictional Memoir by Frederick Exley. London, Weidenfeld and Nicolson. 385 pp. £1.75.

Reviewed by
Dora Sowden

You remember that old saying about being on the outside looking in. That is how the central figure in this mixture of fantasy and reality sees himself. That is what he means by "fan": the fellow in the crowd who, unable to achieve fame himself, associates his image hysterically with the great or the merely successful. Yet in the course of these 385 pages, Frederick Exley (if that is really his name) manages to get a lot of living done.

He takes care to point out that his book is "a fictional memoir" but that it also bears similarity to "that long malaise, my life." How much the story of madness, drunkeness and lechery is factual hardly matters. The point is that it rings true — even truer in the muddled, overburdened sentences that have the hectic flavour of dream-induced fever than in the clear-eyed light of contemptuous self-analysis. It is as convincing in the amorality of his sardonic humour as in the cruelty of his sense of fun.

Physical inertia and mental standstill take him again and again to what he himself calls the nuthouse. Yet some of the most poignant (and comic) scenes are those he records in mental homes.

* * *

The mainspring of his mental disturbance is his abnormal longing for prominence. It leads to his drunkenness and to his hostile attitude to the America he knows, or rather thinks he sees. Attaching his enthusiasms to a fotball team and particularly to one of its stars (a college contemporary of his), Frederick Exley goes on to unroll the flecked and shoddy canvas of his life.

His prowess with women is not a neglected subject. He treats his adventures in some detail — as well as his impotence — in one quite hilarious episode which is in its way more frank than his barroom language. The tortuous paths whereby he escapes his responsibilities are liberally strewn with the currently fashionable four-letter words. He even quotes an onlooker's remark that his book won't sell unless it has this generous garnishing.

Though his obsession with the sexual urges in himself and his acquaintances leads him to near-pornography, it is redeemed by his basic honesty. Occasionally a phrase or a feeling shows the gentle human under the gross hide in which he clothes himself. His intellectual stature constantly gleams through. He talks of the "high, shrill air" of Colorado Springs, the "deep-blue, turgid, heart-stopping" Hudson River. He allows a soft tone to creep into his account of his stepfather's decency, his wife's tolerance. Mostly, however, he is the man "for whom the world has soured" — a sly alcoholic sponging on his friends.

* * *

On the literary credit side of this ruthless study is the light fantastic touch with which some of the characters are depicted: for instance, the rich brother-in-law with his grotesque habits of drinking and dressing, or a Mr. Blue who does somersaults.

Early in the book, Frederick Exley mentions that he likes reviews to be "fair, kind and funny." Perhaps, therefore, it is fair — and kind — to say that this is a vivid chronicle of a mind distorted with misplaced ambition and of its final reaching towards more sober sanity. As for the third requirement — too much of the book cuts close to the bone of human ill to strike the funny bone of this reviewer.

Dora Sowden writes on the dance and books.

THE SABRA CRITICS

KAN ATA כאן עתה (Here Now) by Amnon Rubinstein. Tel Aviv. Schocken. 230 pp. IL8.80.

Reviewed by Meron Medzini

The ranks of columnists in the Israeli press have been strengthened in recent years by a group of Sabras educated both in Israel and abroad, who have served in the Israel Defence Forces and who do their annual reserve duty as everyone else, some of them also connected with Israeli universities. What unites them is a straightforward way of expressing themselves, the rejection of sham and pretence, and constant re-examination of our lives.

The leading example is Dr. Amnon Rubinstein, Dean of the Tel Aviv University Law Faculty and a member of "Ha'aretz's" Editorial Board. He also has time to contribute thought-provoking articles to the "New York Times Sunday Magazine," "Encounter" and other publications. He is also the moderator of a popular television show "Boomerang." The present volume contains a selection of articles he wrote for "Ha'aretz" and foreign publications, whose theme is Israel after the Six Day War.

The first piece is called "The War is not Over," in which he argues for an Israeli military and not a civilian presence in the administered areas in order "to keep the door open for peace and seal it to invader and saboteur; to determine a minimum on which we shall insist with all our ability, and refrain from making unrealizable demands." He succeeds in grasping and explaining in a very convincing manner the main problem and challenge of Israel today: "We have to lead a double life. Preparing for war, making war, and yet living most of the time as though war does not exist." He rightly calls for patience and tolerance, self-discipline and cool nerves.

He deals extensively with the law, and argues the need for a written constitution. He is opposed to the role that the State plays in religious life in Israel. In discussing "sex and the spirit," he comes out against the subjugation of art to sensuality. Problems of the Israeli nation, the Jewish People, economics and finance also occupy his analytical mind and trenchant pen. I found his pieces describing Sinai at war and at peace, reservists at the front and at home, to be the best for their excellent narrative ability and the creation of mood.

No subject or personality is sacred for Rubinstein. He goes after the facts as though building a legal brief, and is not afraid to slash into our many holy cows and revered slogans empty of their content so many decades after they were coined. He writes in flowing and highly readable Hebrew, and one can understand why he is sought by foreign newspapers as a spokesman for the younger generation of Israel. His broad knowledge, sprose of interest and lack of provincialism make the reading of this collection so interesting and enjoyable. Those officials concerned with telling the world that Israel's can laugh at themselves and yet remain very serious when it comes to their very existence and security should consider translating this book into various languages instead of disseminating endless Ministerial speeches and declarations.

CORRECTION

In last week's review of Dan Jacobson's "The Rape of Tamar" by Steven Schonberg, the final sentence of the fifth paragraph read: "But Jewish (as well as world) history has its judges and prophet has taken a biblical heading towards total destruction." It should have read: "But Jewish (as well as world) history has its judges and prophets. Or it would head towards immediate destruction."

The MIRROR of NEW ORLEANS

THE EARLY JEWS OF NEW ORLEANS by Bertram Wallace Korn. Waltham, Massachusetts, American-Jewish Historical Society. XXI + 382 pp. $12.50.

Reviewed by
Reuven Surkis

Our reading of Jewish history has tended to emphasize either leading personalities — the so-called shapers of Jewish history — or the communal aspect stressing the collective framework of the Jewish People attempting to trace its institutional development in a given place and time.

Rabbi Bertram W. Korn, the authority on 19th-century American Jewish life, has in this boook cast light on an important and often neglected aspect of Jewish historical study. By focusing his attention, not so much on a history of the Jewish community of New Orleans, but on individual Jews — some leading, but on the whole quite ordinary — and their confrontation with Judaism and the surrounding society, he has contributed to our understanding of modern Jewish life.

The work, based heavily on genealogical records and including extensive use of primary sources in English, French, Spanish and German, attempts to trace the life of every Jew who came to New Orleans before 1815. Included also are sketches of a variety of types of Jews who arrived after 1815. Underlying the study is the attempt to explain why no Jewish congregation was founded until 1827, fully 70 years after the first Jew arrived. What we gain from the stories of the pioneer Jews of New Orleans is a fascinating study of how a number of Jews, drawn to New Orleans, confronted and answered the basic questions of Emancipation in the late 18th and early 19th century. This questioning was primarily an attempt to find answers to the meaning of the self-identity of modern man in general and Jewish identity in particular. As Korn himself states, the early Jews of New Orleans "offer a sort of case study in tensions between accommodation and continuity which underlies all of American Jewish history."

* * *

Korn suggests that the Jewish experience in New Orleans from 1760 to 1830 is probably not unique in American Jewish life. New Orleans represents a "mirror" of American frontier community life, which openly accepted and welcomed individual Jews. It was the frontier character of New Orleans society, with its stress on individualism, achievement, newness and opportunity, that attracted alienated young Jews of European birth rebelling against their European and Jewish past and to whom all traditional values — including Judaism — seemed restrictive.

It was precisely this inner tension of the search for individual identity at the expense of Jewish identity among the early Jews of New Orleans that led to a general apathy towards Judaism. It was not that they opposed Judaism or wished to abandon it, but rather that Judaism was simply not a major factor in their lives; it was irrelevant. This, coupled with the fact that religion was quite unimportant to most of the inhabitants of New Orleans, led to an extraordinarily high rate of intermarriage. Almost all of the early Jewish settlers of New Orleans married Christians, had their children baptized and, though they themselves did not convert, were subsequently lost to Judaism.

Another important factor mentioned by Korn as militating against the development of a Jewish group feeling was the almost complete lack of anti-Jewish prejudice in New Orleans. The *"large-scale acceptance of Jews into almost every nook and cranny of social, political and cultural life, in addition to the more obvious opportunities of the market place, meant that there was no negative pressure upon Jews to create a congregation or to develop an intensive Jewish life."* The New Orleans Jew wishing to merge into the surrounding population was generally welcome to do so.

* * *

It was against this background that Jacob Solis, a visiting businessman from New York, brought together 34 New Orleans Jews in 1827 and formed the Sephardic congregation, Shanaral-Chasset. Solis' family has preserved the story, as told by Korn, "that, once in New Orleans, he (Solis) found himself unable to purchase matzot during the Passover festival, and, appalled that no one else was interested in baking any, he himself ground the meal and made his own; this experience led him to the determination... to lead a campaign to found a congregation."

Shanaral-Chasset, lacking in professional and lay leadership, and without any proper financial backing, led a difficult existence. In the 1830s, due to the influx of German Jews, it became Ashkonazic in ritual. This led to the founding of a new Sephardic congregation, Nefutzoth Yehudah in 1845, under the leadership of Gershom Kursheedt, a disciple of Isaac Leeser.

Korn devotes a fascinating chapter in his book to Judah Touro (with a bequest from whose estate Sir Moses Montefiore built the first Jewish quarter outside Jerusalem's walls, Mishkenot Shaanaim). The author demonstrates that Touro did not take any interest in Jewish affairs until 1847, and that "there is no evidence to justify the assumption that he was always interested in giving of his substance to institutions which strengthened and perpetuated Judaism. As a matter of simple fact, he was far more interested in supporting Christian than Jewish religious institutions."

* * *

Other studies of American Jewish history seem to support Korn's thesis that New Orleans is a reflection of other early American Jewish communities. Hyman Grinstein, in his excellent "The Rise of the Jewish Community of New York 1654-1860," and Jacob Rader Marcus, in his important "Light on Early Connecticut Jewry," stress the point that there seems to have been a trend by the Jews living in America to assimilate and completely submerge into the local community. Julian Felbelman, the author of an earlier work on the Jewish community of New Orleans, goes so far as to say: "This much is certain, if the original Jewish community had had no increment of German, and later Eastern European additions, there would be today no Jewish community in New Orleans."

Seen in this context, "The Early Jews of New Orleans" broadens our perspective on a number of important historical questions as well as a number of problems that continue to confront the Jewish People even today.

- *To what extent is it correct that America accepted the individual Jew and not the Jewish group? Was the individual Jew accepted in frontier areas only because his role and function contributed to the development of these new areas and to the expanding American economy; and with the growth of the community and with the influx of a large number of Jews did the "openness" of the community become restricted?*
- Korn seems to be suggesting that early Jewish life in New Orleans, and to a large degree in America as a whole, exemplifies a way in which Jews attempt to solve the problem of their identity in the post-Emancipation era. Was it the new American experience, in which old values were negated in favour of an ethic of achievement, that led to a breakdown in Jewish commitment and identity, or did these pioneer Jews seek to decemphasize their Jewishness even before coming to America? Although, as some scholars have suggested, America never faced the problems brought on by the Post-Emancipation, Korn's book points to the fact that America represented an answer to the question of Emancipation, at least as far as early-19th-century Jewry is concerned.
- *Does a society which does not support a policy of anti-Semitism but which rather promotes the idea of pluralism, like the New Orleans described by Korn, loosen the bonds which have traditionally maintained the Jewish community? To what extent has anti-Semitism, as Jean-Paul Sartre argues, helped to maintain Jewish identity among the Jewish People? At the same time, does the concept of an open society create a dilemma for the modern Jew, who on the one hand wishes to integrate himself into the mainstream of society and on the other hand wishes to maintain a "meaningful" Jewish existence which can be cultivated only if Jews withdraw to some extent from the life of the general community?*

Mr. Surkis is Secretary of the Israel Historical Society and teaches Modern Jewish Thought at the Hebrew University.

Readers' Letters ON TRANSLATION

To The Jerusalem Post Literary Editor:

Sir, — My attention has been drawn, belatedly) to a review by Ammon Hadary of the English translation of my book, "The Living and the Dead," which appeared in your pages on December 11 under the title "Not beautiful, not loyal is this translation."

Not being a man of English letters, I am not the one to judge the look of my book in that garb, but let me at least do a little justice to my modest translator, Mr. Misha Louvish, by quoting a few phrases from the reviews of my book in the British press:

- "The Sunday Times": "A special praise should go to the fine translation."
- The "Observer": "A subtle novel with a translation that does it justice."
- "The Financial Times": "The translation reads well, serious and enjoyable."
- "The Jewish Chronicle": "The translation is excellent and is in every way worthy of the book".

All this, you may say, does not mean much, as the reviewers have not read the Hebrew book; but on the other hand, I am sure that their testimony means at least that the translator could not be so bad as to deserve "setting his teeth on edge" by such a hard blow as Mr. Hadary dealt him.

Finally, let me add that I give my translator his due share of all the acclaim that this book has gained, from readers or reviewers, whether his name was mentioned or not, since he has earned it by sweat and spirit.

AHARON MEGGED Cultural Attaché, Israel Embassy London

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Changing tactics for the child and his family

The state of psychological preventive medicine in the world and particularly in Israel, with special emphasis on family life, is discussed here by Dr. RACHEL CHAZAN, a Jerusalem psychiatrist who works at the Health Ministry, in reviewing two books:

THE CHILD IN HIS FAMILY edited by James Anthony, M.D. and Cyrille Koupernick, M.D. The International Yearbook for Child Psychiatry and Allied Disciplines, Vol. I, 1970. New York, Wiley Interscience. 492 pp.

CHILDREN AND FAMILIES IN ISRAEL: Some Mental Health Perspectives, edited by A. Jaros, J. Marcus, J. Oren and Ch. Rapaport. Henrietta Szold Institute, Jerusalem; Israeli Organizing Committee, 7th Congress of the International Association of Child Psychiatry and Allied Disciplines, Jerusalem, 1970. London, Gordon & Breach. 634 pp.



First lesson in nature study for the kindergarten children at Kibbutz Ein Gev, as the combine works in the wheat fields close to Lake Kinneret. (Israel Sun photo)

LAST August Jerusalem was host to the 7th International Congress of Child Psychiatry and Allied Disciplines. That it was entitled "The Child in his Family" is no coincidence. It may seem a truism to say that the child's mental health is inseparable from that of the family; yet at one time emotional and mental illness was treated as a disease unit much like diphtheria. Only in recent decades have we looked into the subtleties of family interrelationships and their connection with the emotional health of the child.

In "The Child in His Family," Professor Hilde Bruch illustrates lucidly how sick family relationships can cause mental disturbance, in this case eating disorders — either childhood obesity, due to overeating and lassitude, or the malignant refusal to eat known as *anorexia nervosa*. Very often the mother of the obese child is unable to love him as she feels she should, and in place of this presses food on him in excess — food becomes mother, home, the panacaca for all ills. Prof. Bruch observes that these mothers are often immigrants from countries where food was scarce.

In this volume, the approaches vary from the psychoanalytic to the ecological, and there are dynamic as well as epidemiological and anthropological studies. James Anthony comes to the surprising and pleasing conclusion that serious mental or physical illness does not always have a disintegrative effect on the family, but may at times be a spur to its growth and differentiation.

Stella Chess deals with the pros and cons of early psychiatric intervention. She gets us away from the usual determinism and makes us take another look at the concept of normality: children in fact vary in temperament; they may be slow or hyperactive, slow or quick to adapt, approach or withdraw from people, react intensely or mildly. Each needs the right approach to help him develop harmoniously. Dr. Chess shows that it is senseless to delay intervention, because dissonant interaction between child and environment aggravates his problem and causes needless damage. On the other hand, "if the psychiatrist too easily gives a high-risk label, he may shield the child from demands that he can master constructively," and a self-fulfilling prophecy can result.

Lois Barclay Murphy quotes the views of Anna Freud on coping with war experience — which we find echoed in the Israel book — and shows that evacuation of children is more traumatic than remaining with the parents in danger areas. "Another classic observation was that the experience of aggression in the external world was tolerated by the child because of the importance of the experience of aggressive impulses from within: instead of turning away from the destruction of war in instinctive horror, the child may turn towards them with primitive excitement'." If we doubt this, we need only look at Israeli children's drawings in "Childhood under Fire." Dr. Murphy comments on the problem of educating towards control of aggression in a violent world, a comment echoed by Dr. Nehama de Shalit in the Israel book.

* * *

THE cross-cultural studies show the effects of cultural transition: the Hindu woman in the traditional family, for instance, has a low self-image, hence potentialities for mental illness. However, the transition to a democratic family pattern brings its own problems because of the conflicts between the cultures.

In "Children and Families in Israel," Mrs. Paigi describes family patterns in various cultures, from Yemenites to European Holocaust survivors. Together with Fuchs she describes the Arab Israeli family, which is traditionally patriarchal. Some youngsters try their luck outside the family, outside the village, but usually have difficulty integrating into Israeli society.

Jona Rosenfeld and Eva Morris have studied the children who grow up in socially-deprived families (some 25-30 per cent of Israel's children), including the self-segregated ultra-Orthodox group. Their method of making these families speak for themselves is very vivid, and gives a basis for understanding without preconceived moulds. Some feel discriminated against: "If you are black they don't give you anything. If you are European, they'll give you everything." Some believe in violence to get their due, others are reluctant even to apply. "We are not people who like to ask for help. When I was healthy and worked we never applied. Now I don't like to go." The authors discuss the mental-health implications of their findings. They decry the too-widespread institutionalization of children, and recommend more personalized services.

* * *

IN her article, "Children in War," Dr. de Shalit has not hesitated to describe her personal experiences, the fears she had for her own children at the start of the Six Day War. She wanted to stop her 12-year-old son from going out, but "some unknown instinct, foreign to me until then, took over and I didn't stop him." The schoolchildren went out on practical tasks. "They organized themselves with perfect order and discipline, everyone knew his job; the diggers, the fillers of sacks, and the dispatchers who sent smaller children on errands. We adults had never appreciated in true measure the flexibility of the children. They had never experienced a war; how is it they were neither frightened nor confused?" Her feeling changed. "The same day there were several more alerts, but I didn't go out again to see what the children were doing. Suddenly they had grown up and become independent."

Dr. de Shalit recalls how mothers would put name tags on their children, wondering whether to put addresses of friends in the U.S. Why U.S.? In case we would all be annihilated here. It reminds her that the fear of annihilation was very real.

While the stress of the Six Day War was brief and relieved by a sense of belonging, the present tension on the borders is, as she says, "continuous, confusing, incomprehensible" to children. The denial of fear can give trouble. There was the little girl Hannah, brought to Dr. de Shalit with headaches. Hannah told her how afraid she was going to the shelter, but no one else seemed to be. Dr. de Shalit told her it was natural to be afraid, and "we can all be afraid together." Her approach surprised the doctors and nurses, who would say there was nothing to be afraid of.

There are many questions to which, she admits, we have no answers. How and when to help widows of men killed in battle? Their own problems were complicated by the problem of explaining the father's death to the children. Idealization did not always work, as one child said: "It's true, Daddy wasn't a hero, heroes win and Daddy was killed." Until recently, the tendency was to conceal death from a child for as long as possible — even the death of a parent. "Today, it is widely accepted that the practice is injurious — advice is given to tell the truth. But the truth has many faces."

Moreover, there is the whole question of the conflict between the harsh fight for survival and Jewish values — what will be its effect on the generation growing up now? Here she quotes Shmuel (Muki) Tsur, a member of Kibbutz Ein Gev, who writes in "Siah Lohamim" ("The Seventh Day"): "In order to live we must kill On the other hand, if we do not fight we shall lose everything. That is the essence of the tragedy."

* * *

THE subject of the kibbutz has its particular fascination: there are several chapters on it written by members of the Seminar Hakibbutzim.

Menahem Gerson writes on the distinctive features of the kibbutz family. He reminds us of the paradox of women's position in the kibbutz — in theory, greater equality, yet in practice "the possibility of professional specialization in the kibbutz is much more limited for women than for men." One wonders how much job frustration is a cause for discontent in women kibbutz members, with possible repercussions on the emotional health of their children.

As Gerson points out, the tendency in most kibbutzim is "familistic," towards greater autonomy of the family. One sign of the importance of the family in the kibbutz is the fact that the divorce rate is lower than in the towns, and appears to be decreasing. (Religious kibbutzim are not included, as their rate is "negligible.")

Gerson mentions the advantages of the adolescent's being economically independent of the parents, but does not discuss the problems of the adolescent's search for identity in the kibbutz. As the late Dr. Yonina Talmon put it in one of her papers, "inheriting a revolution engenders an inevitable dilemma," and the second generation is expected to "conserve in a movement committed to discontinuity."

* * *

MONI Alon, writing about the second generation, stresses their lack of interest in ideology and their greater preoccupation with self-realization. Moreover, the Six Day War has brought about a revulsion against war and loss of life, hence a distrust of ideology.

As to the projected Kibbutz University he mentions, I think it might be received with mixed feelings by young kibbutzniks, whose few experiences of life outside include military service and the university.

Shmuel Nagler, writing on mental health in the kibbutz, talks of the advantages and drawbacks of the education system. A serious problem is the child who becomes a scapegoat — he has no means of joining another group, as the town child would. Another problem is the need for levelling of standards to suit all, which may cause learning difficulties; the highly-gifted will not try and the weaker pupils cannot cope. Moreover, the permissive attitude may reduce motivation.

The points out that guidance is given to educators before children are referred to a clinic themselves. "We try not to confine ourselves to telling; *metapel* what to do. We help them (in individual or group sessions) towards intellectual, and, perhaps more important, affective understanding of relationships... and insight into the dynamics of their interaction with children and their parents." It strikes one that the kibbutz, because of its nature, has unique opportunities for a true preventive mental health service.

Outside the kibbutzim, we still have too little in the way of preventive psychological medicine, as Jaros and Ilan deplore — the child-guidance clinics reach too few, and we know too little about prevention.

Writing on child-welfare laws, Judge Reifen describes the unique institution of the youth interrogator, which spares child victims of moral offences the traumatic experience of appearance in court.

* * *

THE book ends with a chapter on planning and research. Rapaport and Jedlicki here show how the traditional "mechanistic" (Soviet type) approach to planning, with the plan precisely formed in advance, is in fact less efficient than the "muddling through" (British type) approach, which is sensitive to feedback, and disposed to change tactics accordingly, when results are not as predicted. (And that results should not be quite predictable in a living society is an attractive idea to a non-determinist.)

I can give only glimpses of the many facets of "Children and Families in Israel," which, unlike "The Child in His Family," will be meaningful to the non-specialist as well as the specialist. While written with special consideration for the reader abroad, it contains much food for thought for the Israeli reader.

M.K. wants prostitutes taken off the streets

By Susan Bellos
Jerusalem Post Reporter

MRS. Shoshanna Arbeli Almoslino is a bright, lively younger woman M.K., hardly given, one would imagine, to utopian dreams or universal panaceas. It came as a surprise when she was quoted as suggesting in the Knesset last week that the legal registration of prostitutes might be the means towards solving a very complex social problem.

"Of course, I didn't mean that registering prostitutes would solve everything," she almost snapped. "It's precisely because everybody talks of the difficulty of ever doing away with prostitution that I suggested it be brought under control." This means, she explained, that all prostitutes should be registered with the police and that there should be periodic medical check-ups to prevent the spread of venereal disease.

Prostitution itself, she points out, is legal in Israel, and only "soliciting" is illegal. If this was changed, she argues, girls and women would be free of rule by pimps. What should be made illegal, with severe penalties, should be prostitution under the age of 18.

As Mrs. Arbeli is the chairman of the Knesset Labour Committee I asked whether she considered that prostitution, once recognized and registered, should be organized and the proceeds taxed like those of other wage-earners.

"I want to make it quite clear," she said very firmly, "that I'm not interested in prostitutes or their pay. They can do what they like so long as they get off the streets and madams and pimps stop selling young girls."

It would appear from this that Mrs. Arbeli, concerned as she is with the young, who might perhaps still be salvaged, would rather not think about the older, not to say the aging, prostitute. If prostitution is a social evil and therefore a human one, why are 45-year-old streetwalkers any less essentially disturbing than those of 16?

However, Mrs. Arbeli is concerned with practical problems. As an M.K., she points out, she has received letter after letter over the past three years from voters complaining about the sight of young prostitutes picking up clients in the streets where their children play and watch this traffic. Prostitution, she feels, must first be taken off the streets, and then tackled as a delinquency problem.



Shoshanna Arbeli Almoslino

Nobody knows how many prostitutes there are in Israel but some social worker sources say that there are at least 5,000 girls under the age of 18 engaged in prostitution. It is very difficult to stop them. There must be pressure in the schools, Mr. Arbeli says, to make sure that girls do not drop out, or are not thrown out, of school before the end of compulsory education in grade eight or nine. There must be sex-education in elementary schools, which as yet do not include such instruction as part of the curriculum, and there must be proper referral of all school-leavers to youth employment exchanges.

Youth employment

Mrs. Arbeli noted that the Labour Committee will shortly be discussing youth employment exchanges, and the problem of the thousands of teenagers who have either failed to find work through the exchanges, or who have never even registered.

Teenage prostitution, Mrs. Arbeli says, is part of a general picture of poverty and delinquency. Delinquency is not always a feature of poverty, but in Israel delinquents are almost always the adolescents from large and poor families. If they are to change the problem it must be tackled on all fronts, housing, education, counselling for parents and job-training.




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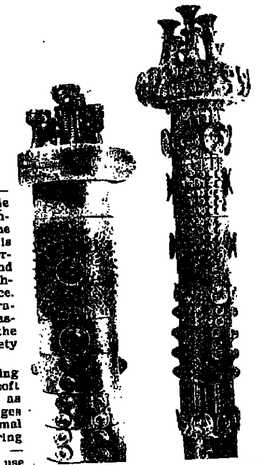
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Bright gay ceramics

Jerusalem Post Reporter

TEL AVIV. — IN an age of incomprehensible abstracts and artistic "happenings" it is quite refreshing to come across a craftsman whose work is clean in line, often brightly coloured, finely and carefully worked and with a "meaning" which is thoroughly evident even at a casual glance. Rina Peleg's first independent ceramics exhibition opened at the Massuot Sheah Gallery recently; the overall impression is one of gaiety and brightness.

Her favourite glazes, recurring often in all her works, are soft turquoises and purples as well as sandy browns. The pottery ranges in scale from miniature animal figures and little dolls to towering obelisks — over a metre high — either purely decorative or for use as outdoor lamps. The ones pictured here are typical, each composed of many cylinders stacked one above the other, superimposed with relief decoration.



Stacked cylinders over a metre high — purely decorative or for outdoor lamps.

Between the miniatures and the pillars in scale there is a wide variety of other pottery: decorative mobiles made up of hanging ceramic chimes, all kinds of different Hannukiot — some floor-standing, others hanging — and wall-mounted candleholders, ideal for a terrace or balcony. Many of the latter are shaped like one-handled French casseroles, suitably finished with attractive plated leather or wrought iron supports.

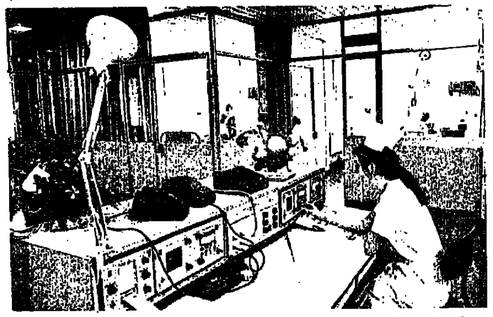
Where functional, domestic pottery is concerned, Rina Peleg shows delicate teapots in glazes that look like black basalt, topped with subtly contrasting topaz colour-ed lids, sculptural small-scale vases with clean stripes in steely blues and chestnut, and complete dinner sets in matt charcoal and brown glazes.

Characteristic of all her work is a neatness and preciseness, a feeling for controlled lines and decoration combined with imaginative execution. Sometimes — as in her dolls — there is a note of considerable fantasy and humour; candelabra, on the other hand, have traditional oriental influences in their construction. A member of Kibbutz Shaar Ha'amek where she lives and works, Rina Peleg studied pottery at Bezalel; afterwards she spent a year working with Hanna Tsunz who "influenced my work a great deal."

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At the central nursing station at Tel Hashomer's new Heart Institute (dedicated Wednesday) seen here, lights flash in synchronization with the bedside sub-units. In case of alarm the patients electrocardiagram and heart rate is instantly shown and the hospital staff alerted. The connected recorder can write on command or, in case of alarm, automatically read off delayed ECG signals. Israel Elta equipment has been installed at Tel Hashomer, Hadassah-Hebrew University, Ichilov and Rothschild hospitals.

Tel Hashomer's Coronary Unit has new home

By Macabee Dean
Jerusalem Post Reporter

RAMAT GAN. — THE intensive coronary care unit at Tel Hashomer Hospital, which has served this area for the past three years in makeshift quarters, moved into a new one-storey building on Wednesday. The building and the equipment, much of it designed especially for this specific purpose, cost IL1m. The unit is part of the hospital's Heart Institute which is headed by Professor Henry N. Neufeld.

"In treating those stricken with heart disease, minutes are precious," he says, "and admissions to the Unit are direct, not through the Emergency Ward, which, even geared to take immediate and proper action, cannot be as efficient as a unit especially designed for this specific purpose." The Unit, which contains six beds and can accommodate a population of about 200,000, is open round the clock every day. During the night, there are always at least one doctor and two nurses on duty. All are specially trained. This electronic equipment, backed up by pharmacological means, promises to ease the plight of heart patients.

Prof. Neufeld gives an example: some persons suffer from sudden rhythm disturbances. If they are treated in time, years of useful life can be added. "To simplify the explanation, their hearts are something like an electric clock. If the current stops, the clock does, too. If you restore the current, the clock beings to work again. And if we catch the patient in time when he has rhythm disturbances, we can save him."

Treatment of patients is only one of the goals the Unit has set for itself. Another is training personnel, both doctors and nurses, who will go on to work in other departments and other hospitals. He expects that there will be a steady rotation of medical personnel through the Unit. The W.H.O., in recognition of the training capacities of the Unit, has already approved it as a regional training centre for doctors who are expected to come, from Turkey, Greece, Iran and Cyprus, in the next few years. Others from Asian and African countries are expected at a later date.

A third purpose is to introduce, and to develop, new methods of treating victims of heart disease. And finally, the Unit is to serve as a laboratory for exploring and finding "predictive indicators" of heart disease. In other words, patients with incipient heart disease, if diagnosed in time, can be given ambulatory and other treatment, so that their heart disease can be arrested.

Moreover, the electronic equipment gives a round-the-clock picture of the patient's condition. The Heart Institute, in cooperation with the Weizmann Institute, has been developing systems for heart pacing since 1963. The Institute was the first in the world to use "radio-frequency intracardiac pacemakers." The Elta Electronics Industries Ltd. has designed and constructed this intensive care equipment, made by the firm's Medical Electronics Division, is now being marketed throughout the world.

This electronic equipment, backed up by pharmacological means, has helped medicine to take great strides forward in the past few years, Prof. Neufeld notes. More sophisticated techniques in both fields are constantly being sought.

Chanel's last show

By Peggy Massin
Reuter Fashion Writer

PARIS. — MME. Georges Pompidou, wife of the French President, attended Wednesday's presentation of the Chanel collection, wearing one of the late designer's black suits trimmed with white.

Scores of private clients also turned up to see the spring collection which Mlle. Chanel had almost entirely completed before her death on January 10.

No tears or emotional tributes marked the showing of Coco's last collection but the step at the top of the curved mirror-stairway above the couture salon where she always sat to view her collection was conspicuously empty and many a spectator kept glancing up there.

The spring suit, which Chanel never deserted, has more importance than ever in this collection, often styled with a longer jacket sealed to knuckle or wrist length. Now the famous loose cardigan jacket takes a back seat in face of shaped effects buttoned all the way up the front with large flat gold metal buttons.

Skirts alternate between the wrap-over envelope and box pleated styles, all featured with hems below the kneecap, the perennial Chanel length which is rapidly emerging as the new length everywhere in Paris. Suits are worn with silk overblouses or have the tops stitched to the skirt.

* * *

BOSOM-revealing, bra-less fashions featuring transparent tops were a major theme of designer Ungaro's collection.

Slit skirts highlight the legs while the bosom is almost always clearly shown under the sheer, printed voiles chiffon tops.

Ungaro's more serious fashions have a far west theme, with florals often combining two or three different patterns in the same outfit, accessorized with knotted kerchiefs or loose neckties, and flat-crowned cowboy hats.

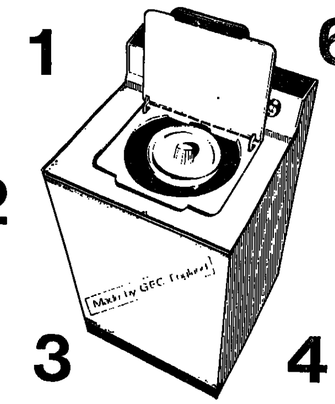
The sleeveless or double sleeve trend is dominant, with short snug sleeveless vests made of fabrics or suede shown over dresses and even over coats. Most vests are waist-length, although Ungaro occasionally shows a longer suede jacket over a bright patterned print dress.





Italian courturier Gucci is making use of the "Girandoles of G.G." design in both male and female styles for Spring 1971. This combo-picture shows on left, a beige linen tunic with the "Girandoles" motif in dark green, pink-fuchsia and black. In the other picture is a costume for the fashion-conscious male. Shirt and trousers in white pure silk shantung. (UPI photo)

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New spring and summer styles from Hadar Rosen are all in Diolen Loft, plain, jacquard knit or printed. At left: Safari-influenced two-piece in a pink and caramel jacquard knit with bias-cut skirt. Centre: Peasant-style two-piece features a print with blue and green flower heads effectively set off against an avocado background. At right: Bold geometric print comes in strong brown, orange and beige colour combination; seen here as a tunic topping pants, the same design is featured in other models too.

New look for lightweights

By C. Rosenheimer
Jerusalem Post Fashion Reporter

TEL AVIV. — EVER since early autumn, when the midi became firmly entrenched, floppy, mid-thigh length cotton dresses have seemed a gloomy if all-too-likely fashion prospect for the coming summer. Shorts and "hot pants" have, of course, served to change the picture somewhat. Nonetheless, those with less-than-perfect legs are probably — and hopefully — going to prefer an "under-exposed" rather than an "over-exposed" look for the coming season.

More than somewhat dubious about the suitability of just-below-the-knee or midi lengths for really lightweight sleeveless summer fashions, I set off to see a preview of Hadar Rosen's Spring-Summer '71 collection last week.

All in Diolen Loft, many combined plain and jacquard knits, some were boldly sublistatic printed. One of the nicest was a short-sleeved shirt dress in navy blue with brilliantly coloured flower heads; belt, sleeve trims and collar were all in crisp white. The collar standing high and captured off at the tips. The same fabric also appeared effectively in another midi dress, this time used for the skirt alone, topped by a sleeveless white bodice. Another simply-styled, wearable day dress combined plain pistachio coloured fabric with a pistachio and shocking pink print: also belted, this one had a cool looking squared neckline, a deep centre front inverted pleat in the skirt and a wide matching belt. Nice detailing was seen in uni-coloured dresses and two pieces featuring pintucks and, on the skirts, crisp pleats stitched down as far as the hipline.

Suitable for spring, though not for high summer were outfits combining short-sleeved, knee length coats with gauchos or knickers: a nice version showed caramel coloured knickers with a toning jacquard coat trimmed in the same colour.

Nicest by far where fabrics were concerned was a denim-look Diolen Loft which appeared in pale grey and lilac and lent itself particularly well to young styles. It was used for simple, well cut sleeveless tunics and trousers and for nicely styled shorts and ultra-brief bolero tops. Best of all in the denim range was a lilac waistcoat and skirt outfit worn with a deep purple polo shirt, the waistcoat and skirt sporting white saddle-stitch outlining, the skirt with a well-placed row of buttons down one side.

Romances come flying

Jerusalem Post Aviation Reporter

LOD AIRPORT. — THAT legendary Jewish character, the *shadhan* (matchmaker) is now airborne. Or so it would seem from a recent announcement by Baruch Saville, of El Al's public relations department here.

Mr. Saville has recently received two wedding invitations. One came from a traveller who was turned away by the El Al counter here during the New Year's Day rush and advised by Mr. Saville to try again in a week's time, if he insisted on flying with El Al. The young man returned a week later with a pretty young lady in tow.

"I now need two tickets," he said, "and meet my fiancé — I spent the week working in a kibbutz and met her there."

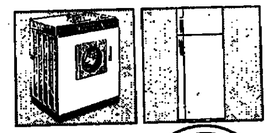
The second invitation came from a Jewish couple in Belgium. The two met on a west-bound El Al plane, and feel grateful to the company for having seated them side-by-side in what turned out to be an unusually romantic flight.

According to Mr. Saville, there are more cases on record but perhaps none more convincing than those of the 40 El Al crew members — captains, first pilots and engineers as well as stewards — all of whom succumbed to El Al hostesses. Since hostesses are given an "honourable discharge" on their marriage, these romances have proved costly to the company, which invests considerable sums in training them.

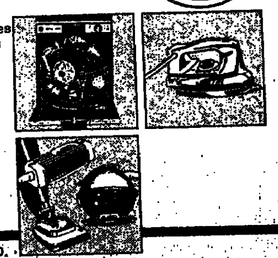
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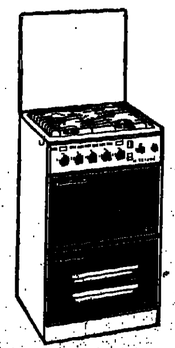


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LIFE IN GALILEE — by Hadassah Bat Haim

The autograph craze

SEEING me making up my shopping list my daughter asks me if I will bring an autograph book for the friend whose birthday party she will attend at the week-end. I am willing to do this but inquire if she is sure this is what the child wants. Maybe she has one already, or maybe she isn't interested in collecting autographs.

Hannah says she doesn't know the answer but since the girl brought her an autograph book for her birthday it is only fair that she should get one of her own. This seems valid, according to the pop psychology article I read some time ago that we always give people the gifts we ourselves would like. I remind Hannah that she got five such books as presents so it might be better to wait and see if her friend gets one from another donor or perhaps even hand over one of her own which is surplus to her requirements.

This it appears will not do at all. Firstly it would be very unethical, and she quotes my own words back at me to prove it (what inconvenient memories children have! Why doesn't she remember to close the doors quietly, not to interrupt adult conversation and to put the cap back on the toothpaste?), and secondly she needs all those books. She has special plans for all five of them and while we are on the subject she will bring the one suitable for my status and I can add my signature. There is one for grown ups in Hebrew, one in English, ditto for children and one for mishs into any of these, like French speaking adolescents for example, deaf mutes and illiterates.

Memory books

I indicate my gratification at being invited to join her lists but feel it my duty to point out that these should really be either for remembrance, or to prove a contact, however fleeting, with the outstanding personages of the era in whose company I modestly disclaim a place. As for the former it is hardly likely that she will forget my name even when that of the girl who sat next to her — the one with the blonde pigtails — for most of her school life has faded into oblivion. Nevertheless she kindly insists that her collection would not be complete without some manifestation of the author of her being...

Fortunately she has brought the English book, as the only appropriate phrase I know for such occasions, "Roses are red, etc" does not translate as kindly or pithily into Hebrew. It was the standard exchange when I was her age — which was the last time I gave my autograph — and I hope it is still acceptable. Tactfully she says it is very nice; three of our recent visitors have written the same and could I draw some roses or violets to illustrate it. This I have to decline to do as I can only draw tulips. Whatever other flowers I attempt always come out looking like tulips. But I do manage some authentic looking sugar cubes and after I have made it clear that they are not the building blocks which she at first took them for, she thinks it is a splendid and original idea.

Cut-out hearts

Her friends, I see, have done a much better job. Here and there hearts are cut out revealing vows of undying friendship on the page below; lattice windows open onto extravagant protestations of affection — some from girls with whom she is not now on speaking terms — and gushing compliments, ornamented with elaborate curlicues would lead one to believe that she was the most popular child in the school, if not in the whole country. She assures, however, that everyone writes the same in everyone else's book.

No boys have been asked to assure themselves of posterity in this way. Boys, if they pursue similar souvenirs do not seem to desire any feminine touches. At least, Hannah says, no girl in her class would sign a boy's book even if they had any, but she rather thinks that it is not a male hobby at all, being neither violet nor noisy enough to warrant masculine attention.

No teachers, of either sex, appear either. There are a number of people, she gives me to understand, of whom she does not wish to be reminded, but she does not wish to be reminded, but the paw marks of the dog, under which Hannah has written "To the one I love best," are spread over two pink pages in the miscellaneous book. Hannah explains earnestly that she feels if he could write, this is exactly what he would put down, so it is not really cheating to have interpreted his feelings in this way. I hasten to agree. Considering the rough treatments he apparently relishes from her, I am convinced that this is one declaration that can be taken at face value.



Simultaneous — and often identical — "Me and hers" hairdos: now being introduced at Salon Dave, Tel Aviv's new Unisex beauty parlour. "Longer, well-groomed hair for men is, after all, only a revival of what used to be common practice," claims Dave. "Short-hair for men was simply a hangover from World War I, when it was introduced for reasons of hygiene. The modern man of today does want longer hair.

כל יום שבת...

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"EVERY DAY SHABBAT..."

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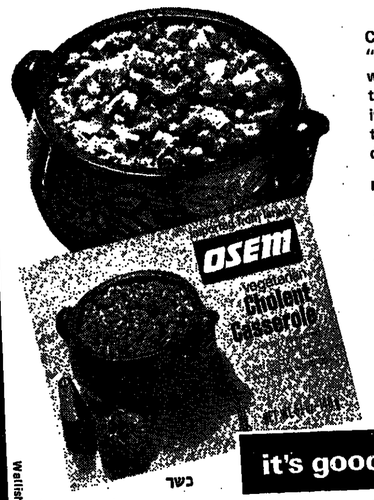
Shulamit Levy, Rehov Weizman 16, Kiryat Byalik

Malka Levy, Rehov Rambam 12, Petach-Tikva

GIFT PARCELS:

Sima Bella Yuster, Herzlia; Rachel Lev, Ramat Gan; Batshova Izhar, Kfar Monash; Sarah Kossover, Tel-Aviv; Havah Rosenvachs, Holon; Ella Sherman, Dimona; Rachel Shreiber, Haifa; Lea Rotenstein, Ashdod; Esther Ber, Jerusalem; Dafna Kurtz, Kvutzat Hulda.

All Prizes will be sent to the winners' homes.



Concluding the OSEM Prize Contest "Every Day Shabbat...", we wish to express our thanks to all those who took part in the Contest and have shown their confidence in OSEM's delicious "QUICK MEALS".

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THE JERUSALEM POST JUNIOR

ESSAY:

Youth vs. adult authority

The Israel Cancer Association and The Jerusalem Post Junior are trying to find out what Israeli youth thinks about cigarette smoking. Is it in defiance of adult authority that young people continue to smoke. Is it to prove their independence?

To ascertain the answers to these questions, the Israel Cancer Association is offering three prizes of IL150, IL100, and IL75, in the form of orders on stores for sporting equipment; for the best comments in essay form on the essay by Gidon Levitas published at the left. Entries will be judged by representatives of the Israel Cancer Association and The Jerusalem Post Junior. Closing date for entries, to be submitted to The Jerusalem Post Junior, is February 15, 1971.

THE pupils' council at the municipal high school "Ironi Gimel" in Jerusalem, who recently demanded the right to grow their hair long and smoke without interference, based their protest against "repression of individuality" in their education, on the assumption that their behaviour and personal habits are their own wholly private affair. fair.

The entire issue of smoking and health among youth is inextricably tied up with the overall position of youth vis-a-vis adult authority. Health educators find it difficult to persuade youth of the personal relevance of facts about lung cancer and other diseases, crippling or fatal, brought about by persistent cigarette smoking, for two main reasons.

Firstly, the arguments or facts, though not denied by youth, may yet not impress them quite as forcefully, as in the case of adults with a greater propensity to worry about their health. As one youngster put it in a discussion on the topic: "If you try to get me worrying about illness and death in this way — you're trying to get me to think about myself as an old man, and sick too. I can't help dismissing such thoughts." (Many adults, ironically, seek refuge in an inverted type of rationalization: "It's too late for us to stop smoking — at least the young shouldn't start.")

Secondly, and perhaps a more powerful factor, is that "youth will be heard"; will seek an identity, often, paradoxically, through ultra-conformity with radical fringes of adult society or with hero figures. Smoking cigarettes is, for all it's known, damaging, health consequences, placed in this context in the scale of things by young people as an "issue" in the battle for self-assertion against "them" — i.e. adults and their authority (who despite preaching about non-smoking seldom seem able or willing to practise it). Small wonder that for many adolescents, "smoking cigarettes makes me feel grown up."

Over the past two decades, society has become more and more "youth-centred." Young people everywhere are challenging the "establishment" and authority of all sorts.

How much freedom should be allowed youth (including matters of health) without adults abdicating responsibility? On the other hand, should not a teenager be allowed to take the "driver's seat" from time to time, on the assumption that he will turn to an adult when he realises he needs direction?



Deep thought leads to fruitful results, especially when cogitation is nestled in an orange grove with the aroma of golden ripeness imbuing the air. Resolution follows; and resolution denotes victory, well-brooded over in the peace of an afternoon among orange trees. (Photo Barzilai)

WHILE THERE IS NO SANHEDRIN...

By ESTHER NOIGRESHL, Religious High School Beit Yakove, Nethanya

IN many countries capital punishment is a regular punishment. One who commits a severe crime like murder is put to death. The question arises whether the fear of this terrible punishment deters the criminal or not.

One aim of capital punishment is to defend society against saboteurs, traitors or spies, who are interested in damaging or sabotaging the state. People who try to destroy a nation should doubtless be punished in the most serious way.

In regard to murder, there are two aspects to capital punishment. It is argued that, if a man has killed and destroyed life, he should be killed himself. Secondly, perhaps even more important: others should learn a lesson from his fate.

If we look at the problem of Arab saboteurs, we realize that there is no place for pity, because the terrorists believe at present that, if they succeed, they will be honoured, while, if they are caught, they will live in cells that are not too uncomfortable.

Many people believe that the nation has to put an end to the terrorist's life, and that the results of capital punishment are better than those of any other solution, including life-imprisonment, which in reality is not for the wrongdoer's entire life; an amnesty or an exchange may free them.

But, on the other hand, the fact that no punishment of this sort has been imposed in Israel proves, that there is opposition to this solution.

Sometimes the criminal is driven by forces over which he has no control, which he himself does not understand. In these cases, capital punishment would not work.

In Israel there are special institutions for young criminals. They usually come from the deprived groups of society. They did not get the right education in childhood. They were educated in the streets of the slums, where they saw many ugly things. The people who deal with them come to the conclusion that they are not to be blamed for being criminals, that death would not frighten them.

Israel as a holy land has to act according to our Torah. In it there is a long list of sins for which wrongdoers can be put to death. But, so long as there is no Sanhedrin, we have no religious authority to sentence people to death — so we should not impose capital punishment.

Fastidiousness

By ABDALLAH SHAKER, 17, Old City, East Jerusalem

Can the light shining
in your eyes
touch me?
Can your outstretched hand
touch
The moon?
Can you love what is not love?
You'll be puzzled:
Neither the light
in your eyes
Nor your outstretched hand
Can reach my heart.

Chocolate cake lovers!

By CAROL E. SHERMAN, Grade 10, American International School, Kfar Shmaryahu

HENRI, clad in his heaviest coat and wearing knee-high boots, plodded through the thick white stuff, puffing heavily with each step. White flakes fell now and then. The ground shook violently. With each shake, Henri was nearly knocked over, and the drifting of the white stuff made it almost impossible for him to pass through.

He was in search of his long-lost love, Marie, who had disappeared several months before. He had taken one step too many, had come too close to the deep, white ravine, and had fallen into it. If only he knew a way to get out of this place! If only he hadn't broken his arm! Then he could just "fly" away to continue his search for Marie! If only he knew where to look for her!

Suddenly, out of nowhere, she seemed to appear, and she was running straight for Henri! Henri began to run towards her! More white fell; the ground shook again. He stumbled, but quickly regained his balance, only to be nearly buried in some more falling white stuff. He brushed off his hands and continued running. It seemed like their hands would never meet, as if they would go on running forever! Finally they were within yards of each other. Finally they were only arm's length apart! Finally, finally...

Just then, a boiling mass of thick white stuff engulfed them, and a cup of sugar followed. Alas, the poor, unfortunate lovers were to be the cause of someone's utter dismay, for who of us enjoys finding two flies embedded in his piece of chocolate cake?



Cubs from the Old City waiting to welcome the Patriarch on a visit to the National Orthodox Charity Society in Bethlehem last week. (Photo Barzilai)

PEN FRIENDS

ALAN BERMAN, 16, of 465 Beach 22 Street, Rockway 11691, U.S.A. is looking for a pen friend in Israel. Hobbies, many and varied.

ELIYA OZSAHIN, 18, of Sihhiye Strasburg Cad. No. 37/5, Ankara, Turkey, is looking for an Israeli girl pen friend. He is tall, with brown hair and mellow brown eyes. He writes English and Turkish.

ALI POLAT, 21 of Sihhiye Strasburg Caddesi, No. 37/5, Ankara, Turkey, is looking for an Israeli girl pen friend aged 17 to 18, and he can only write in French.

Creative writing competition (4): continued

The Captain's trove

By DAVID SCHONBERG, Age 15, Haberdashers Aske's School, London.

DOWN, down, beneath the waters of the deep was the earth. It was a desolate place where war raged and blood soaked in the cracks of the parched land. The gigantic armies of Gog and Magog seemed to outnumber the enemy, and when the saintly leader of that enemy was brutally killed, it seemed the end had come.

Daniel and Irit went deeper through the blueness covering them. Nothing could hold them back from retrieving the treasure.

On earth, the war, as strangely as it had started, ended, and the outcome seemed that all the armies of Gog were destroyed.

As Daniel and Irit went lower, the sea became warmer. The heat became very intense, and they soon had worries as to whether they really would be able to go any further. They pushed at the sides of the prison in which they were. The safety and bliss of the ship tempted their return — Irit wanted to go back, but Daniel, with a surge of faith, forced her to go on. A blade of heat stabbed her, and Daniel's faith almost completely ebbed away.

Somewhere on earth, the early morning mist curled around the trees and settled in the hollows, and the cry of a distant bird echoed down on a forested floor.

The tree stood up in the cold fog. The tree was the battle ground of this still air, but the battle was not fought, because battles were a thing of the past. Gog was defeated.

There was light shining round the tree. The darkness was asleep dreaming of destruction — but the tree was also asleep waiting for the light of the new era.

The great wind stood between the field and the space — and little signs over the clutching bodies could be seen. "To the valley of Hamon — Gog" they said.

The wind was the great gulf between everything and nothingness, yet the world was caught up in a moment — a moment of victory. Time could drag this world no further. The tree threw up and down its heavy columns — it was at the mercy of the freezing, biting wind and the mist at its feet.

In the depths Irit could begin to make out a glow. It seemed like shaking darkness and Daniel, seeing the goal in sight, hurried. As they got nearer, the warm glow encompassed around them as if it were welcoming long-awaited friends.

Irit pushed her hand forward, searching for the origin of the brightness, and then, with Daniel started the long ascent to the Captain.

The treasure with its glow had a spherical shape — just like that of the earth. The Captain's treasure was at last being returned to him. Daniel and Irit almost found the globe reaching up itself as if it were willing itself up — up into the Eternal kingdom.

The people on earth wondered why such an important occurrence was happening to them. They realised that they could not begin to understand the ways of Gog but to Daniel and Irit he was the Captain and they understood him.

Daniel and Irit could begin to see the thin layer of water that separated them from the ship. They slowly came towards it, clutching brightly the globe, eyes fixed on the entrance.

Earth's wandering souls were also assembled outside the ship and for them the confrontation with the Eternal was approaching. Daniel and Irit were at his side.

The entrance suddenly opened. The wandering souls shielded themselves. They were defenceless before his brilliance.

Competitors were asked to finish stories beginning with the following passage:

Pressed one upon the other in the dimming afternoon the four fragmentary parchments read:

"Four brothers joined. Four Neptune tridents plying towards twilight with light.
36 47 52N 80 60 25W

They were there, there virtually over the treasure. It was true the treasure was buried in fathoms of sea — but there, and they were over it, virtually over it. The Captain's stentorian voice roared with glee. He hugged Daniel, he hugged Irit, and his hefty arms almost cherished them. He ran up the stairs, and he ran down the stairs, and he kept calling out to his mate: "Stop the ship! Stop the ship!" It stopped -- after what seemed an eternity.

Daniel caught hold of Irit's hand. "Irit," he whispered, tomorrow the hunt begins. Tomorrow, I'll bring up the treasure. I must. I must!" "You will. You will," she replied warmly, pressing his hand.

Dawn broke. It was a sunny day. The boy plunged, then the girl. The Captain smiled at the rapidly rising bubbles.

The winners of the competition whose entries are published on this page, were: Debbie Ratner, Grade 6, Kvutzat Geva; David Schonberg, aged 15, Haberdashers Aske's School, London; and Yechiel Herskovics, Grade 9, Yeshivat Netiv Meir, Jerusalem, whose story was published last week.

Yep, that's the good luck fairy

By DEBBIE RATNER, Age 11, Grade 6, Kvutzat Geva

"HOIST the sails!", the captain called to the mate on the deck. "We'll have no more trouble from those small fry." The captain stalked off the deck, satisfied with himself. Soon the whole ship knew what had happened to Daniel and Irit, the two small stowaways on the vessel "Marina". Only old Reuben was worried. He had been their special friend. Reuben went to the captain and pleaded. "Is this what you do to your faithful helpers? How come you sent them to look for treasure that never was?" The captain became angry and shouted, "Who are you to interfere with my plans? Go back to the galley where you belong, old timer! And besides," he added. with a wicked smile and a sneer, "I want them to be with their parents... DEAD!"

Meanwhile, Irit and Daniel had surfaced at the sound of the "Marina" leaving the area. When they saw the ship sailing far ahead of them they looked at each other sadly. The desertion did not surprise them; they had been thrown out from many places in their lives. No one wanted to receive the two young children.

She had always imagined luck as a fairy that flew around the world, and, when she flew over a person, she might stop and maybe pity him or love him, and then she would help him, wherever he was. This belief had helped Irit in the past. But now she looked around. There was Daniel, herself and the sea... but oh, there was also a small fishing-boat coming towards them!

Daniel and Irit started shouting. Irit could never remember afterwards how long they sailed to shore. Maybe she fell asleep. Daniel studied the fisherman. He was sad-faced, lonesome, maybe a little mysterious. The fisherman took them to a cottage, simple, but neat as a pin. The old man hardly talked, but gave them a warm meal and a bed in which to sleep. The two children slept very soundly. In the morning Daniel helped the fisherman, while Irit took care of the house, cleaned and cooked. They lived together for a long time, until one day Irit found a picture under the mattress while she was making the beds. She stared at it for a long time and then called for Daniel. "Daniel," she said excitedly. "We know the man in the picture. Who is he? I can't remember." Daniel stared at the picture and then cried "It's our father! Look Irit, remember?" Irit looked again at the picture and started dancing around the bed. "How wonderful!" she cried. "I'm so glad, aren't you Daniel?" "First we must take the picture to the fisherman," said Daniel "And ask him where he got the picture," Irit added.

They ran to the old man and showered him with questions. When he saw the picture in Daniel's hands, he sighed, "Yep, that's me when I was young." The children stood still, shocked. The old man was puzzled. He looked hard at the children. Slowly he began to understand and suddenly rushed joyously at them. It was a happy reunion and hard to tell in words. Irit left her father's arms and looked to the sky. She thought she saw a fairy flying over them in the blue and she whispered, "The good luck fairy likes us after all."

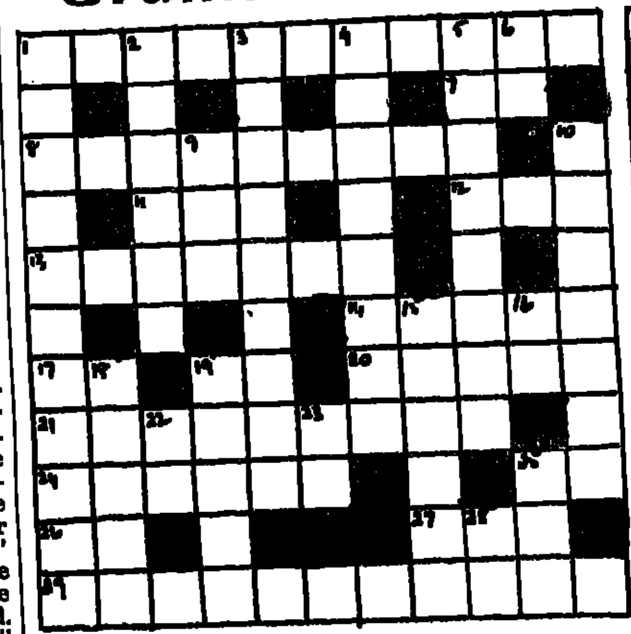
CREATIVE WRITING COMPETITION (5)

Third man on the mountain

There had been a lot of talk about the Yeti — the monster Snowman — in Camp XV, and the three sherpas who had agreed to guide Daniel and Irit through the hazards of the snowy crags of the Himalayas said that whatever the porters were dreading was not merely prattle. "It is true, sahib," nodded Dawa Namygal to Daniel for the twentieth time, one night as they were packing to set out again. Daniel looked at him, smiled, said: "The Yeti will come if what you say is true." He did not have to wait. Hardly had his lips snapped on the words, when a hair-raising howl echoed through the hills, resounded, reverberated and echoed again. They froze in their tracks — chilled to the bone! Silence, and then once more that drawling wail, drawling and fearful wail. Silence again. Full of awe, somebody whispered: "the Yeti!"

Three prizes will be awarded for the three best entries submitted by the end of February. The stories—dramatic, comic, romantic—may be of any length and must be typewritten. Age, name of the school, and grade must be included.

Grammarians' Crossword No. 20





By VIVIENNE GILL

ACROSS
1. Why don't you stop trying. We — all — — long ago. It is simply no use. (4, 5, 2)
7. We have searched the house from t-- to bottom, and there is no sign of it.
8. I don't believe there is a carpet made of gold. Maybe there is a small — —, but I bet it's made of yellow wool. (6, 3)
11. Actually, ---d is not the heaviest metal, uranium is.
12. — — dreaming, or is that really you? (2, 1)
13. There is a wonderful — from my sister's house. Wooded hills fall steeply to — lake below. (4, 3)
14. My brother-in-law saw it first — — fell in love with it immediately. (3, 2)
17. It was love — first sight.
15. You should never pronounce rag and ra-- the same way. The second g is soft.
20. It was huge! It was — —rmous that it towered over the houses. (2, 3)
21. — don't know what to do — whether to tell you — — nothing — hopes that we are wrong. (2, 2, 3, 2)
24. We will answer — question you —. (3, 3)
25. John may come back — any time. I have no idea.
26. Hasn't he written to you -e-?
27. No. — am --ways telling him he ought to, but never does. (1, 2)
29. I think his mother — — — at last. She has had to surrender, she couldn't go on opposing him. (3, 5, 2)

DOWN
1. That man you see over there was once a millionaire, but now he has no money at all. — — it all — to help people. (2, 4, 4)
2. There is a deep — between the two mountains. You will have to cross it yourself.
3. Some are born great. Some achieve —, and others have it thrust upon them. (Shakespeare)
4. This isn't at all difficult. It's — — (4, 4)
5. She can't possibly grow any flowers. She has — — (2, 6)
6. I'm terribly confused. I'm all mixed —.
9. I picked a rose so early that it still had the morning — on it. A tiny drop of water lay on each petal.
10. Patricia will — — that her husband has gone away on business, but I know for a fact he is in prison. (4, 3)
15. It's very noisy. It's much -----r than the last one you had.
16. And t-e- what happened?
18. The — brother tried. He hoped to succeed where nine had failed before him.
19. He was as green as the —. He knew no more than he did when he was a baby and his mother put him on the lawn.
22. He played with the bomb as if it were a t--.
23. Then he handed it b-o- to the sergeant.
25. He was miles away when the murder took place. He had a good ---bi.
28. The accused said it had been — accident. He hadn't meant to shoot.

Two prizes will be awarded for the first two correct solutions drawn from those received by the end of next week.

RESULT OF GRAMMARIANS' CROSSWORD No. 18

The winners of the draw were: Jonathan Shalev, 94 Rehov Hauniversita, Dirah I, Ramat Aviv; Rivka Ahadan, 6 Hahagana Street, Bat Yam.

Language Paper No. 21

Composed by MOSHE POSNER

1. The following words have been omitted from the paragraph. Put them back in the correct places:

predict	problems
rate	double
serious	planet
population	expanding
estimated	

One of the most — — facing us today is that of how to get more water for man to use. We are told that the world's — is literally "exploding". It is — at such a rapid — that scientists — that there will soon be more people than our — can house and feed properly. It is — that by the year 2000, the population of the world will be — that of 1965.

2. Put the verbs in brackets into a correct tense:

a. He never (know) if you hadn't told him.

b. This time next week I (live) in this house exactly ten years.

c. Now that the children (go) to school, I shall be able to clean the house.

d. Now that the children (go) to school, I have much more time for myself.

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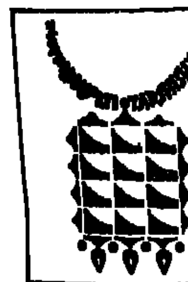
We are pleased to announce that, at the request of our clients, the restaurant will stay open on FRIDAY EVENING as well.

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UNIVERSITY OF THE NEGEV
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Registration of new students for the 1971/72 academic year in undergraduate studies
begins Monday, February 1, 1971
and ends Friday, April 30, 1971

COURSES OFFERED:
A. The Faculty of Humanities and Social Sciences (under the academic supervision of the Hebrew University)
1. JEWISH STUDIES — Bible, Hebrew Literature, Hebrew Language, Interdisciplinary Studies in Hebrew Language & Literature, Jewish History.
2. HUMANITIES — History, Geography, Education, Teachers' Training, English Language & Literature, French Language & Literature, Philosophy.
3. SOCIAL SCIENCES — Behavioural Sciences,* Economics,* Statistics.*
* Registration for these courses ends Wednesday March 31, 1971

B. The Faculty of Natural Sciences (under the academic supervision of the Hebrew University)
BIOLOGY (under academic supervision of the Hebrew University)
MATHEMATICS (combined major of mathematics with a subject from the Humanities & Social Sciences possible)
Computer Sciences
Systems Sciences
PHYSICS
CHEMISTRY
GEOLOGY (under the academic supervision of the Hebrew University)

C. The Faculty of Engineering Sciences (under the academic supervision of the Technion)
Mechanical Engineering, Industrial Engineering, Electrical Engineering and Electronics, Materials Engineering (Metallurgy), Chemical Engineering.

Details and registration forms can be obtained at the office of the Academic Secretary, University of the Negev, Beersheba. Hias House, room 15, or by writing to the University of the Negev, Registrar's Office, P.O.B. 2053, Beersheba.

UNIVERSITY OF THE NEGEV
BEERSHEBA
ANNOUNCES

that during the second semester, beginning March, 7, 1971, advanced and graduate courses will be held under the auspices of the Technion and the Weizmann Institute of Science in the following subjects:

Technion
INDUSTRIAL AND MANAGEMENT ENGINEERING: Fundamentals of Industrial Engineering; Organization and Management; Advanced Work Study; Health and Safety Engineering; Occupational Health Engineering; Plant Safety Programme Management.
MECHANICAL ENGINEERING / CHEMICAL ENGINEERING / MATERIALS ENGINEERING: Selected Topics in Elements of Machines; Numerical Methods in Mechanical Engineering; Analytic Methods in Mechanical Engineering; Laminary Viscous Flow; Advanced Thermodynamics; Advanced Reactor Design; Multiphase Systems; Principles of Elasticity and Plasticity; Thermodynamics of Materials.
ELECTRICAL ENGINEERING: Lasers and their use. Details on additional courses will be given at a later date.
NUCLEAR SCIENCES: Selected topics in Transport and Reactor Analysis.

The Weizmann Institute of Science
PHYSICAL CHEMISTRY: Thermodynamics; Advanced Quantum Chemistry; Mass Spectrometry; Differential Equations.
PHYSICS: Elementary Particles; Low Temperatures; Group Theory; Solid State A.

Classes for the second semester begin on Monday, March 7, 1971. Registration will take place from Feb. 2, 1971 to Feb. 19, 1971 in the Office of the Secretary for Graduate Studies, room 12, University of the Negev, Hias House, Beersheba.

Hours for registration during this period:
Sunday—Thursday: 10 a.m.-1 p.m.; 4-7 p.m.
Friday: 10 a.m.-1 p.m.



TV TV TV TV TV

FRIDAY

3.30 Rhythmgame. 3.50 Handicraft: Household crafts. 8.45 Weekly Newsreel (1st edition). 9.35 Entertainment with Mike Burstein. 10.05 Daniel Deronda (last part). 10.50 News. ARABIC: 6.30 News. 6.50 A full-length feature film. INSTRUCTIONAL: 8.15 Arithmetic (3rd series). 9.10 Science 6. 10.00 Biology 10. 10.25 Citizenship 7. 11.00 English 11 — Let's Take Another Look. 11.25 Page from a Book. 11.30 Life in a hot and humid region (film). 12.00 Face to Face with Prof. Yohanan Aharoni.

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.50 Weekly Newsreel (2nd edition). 8.30 The Prisoner. 9.20 Mabat Sport. 9.55 News. ARABIC: 6.30 Folk dances: Portugal. 7.00 News. 7.15 Forum.

SUNDAY

6.00 Nadi Pa'amoni — puppet show. 6.10 Sport for Youth. 7.30 Bewitched: Red Light, Green Light. 8.00 Mabat. 8.20 Boomerang: On Road Accidents. 9.05 "Who's Watching the Fleshpot" with Ben Gazzara. 9.55 News. ARABIC: 6.30 Sami and Susu. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 English 5 — A Hat and a Ball. 9.05 English 8 — The Dutch Exhibition. 10.00 Algebra 9. 10.25 Science 6. 11.00 Geometry 9. 11.25 Arithmetic 5. 12.00 English 10 — The Outing. 12.30 Arithmetic (2nd series). 1.35 Technical Drawing 9. 2.30 Physics 7. 4.00 English 5 — The Postman. 4.12 Arithmetic (2nd series). 4.00 Page from a Book. 4.30 The Hong-Kong Sea Festivals (film). 5.00 Let's Learn English (USIS) — Lesson 5, Part 5.

MONDAY

6.00 Flipper the Dolphin. 6.25 Pranks for Children. 7.30 The "Bat-Dor" Dance Group. 8.00 Mabat. 8.20 The Third Hour — the film "The Search for Vengeance" will be screened followed by a discussion by a team of experts who will also reply to questions by viewers at home. 10.30 News. ARABIC: 6.30 On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 7.50 Face to Face with Prof. Aharon Katzir. 8.15 English 6 — The Tickets. 9.10 English 5 — A Hat and a Ball. 9.35 Kindergartens. 10.00 Biology 9. 10.25 Arithmetic (1st series). 11.00 Algebra 10. 11.25 Mathematics 8. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technical Drawing 9. 2.20 Technology 9. 4.30 English — Looking at Paintings. 4.46 Mathematics 8. 5.06 Without Hans (film). 5.32 Un Petit Navire.

TUESDAY

6.00 Youth Magazine. 7.30 Family Affair. 8.00 Mabat. 8.20 Entertainment with Mike Burstein (repeat). 9.05 On Scenery and Man. 9.10 Sport: The Match of the Week. 9.55 News. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 7.50 Science 6. 9.05 English 9 — The Dutch Exhibition. 10.00 Mathematics. 10.25 English 6 — The Tickets. 11.00 Technology 9. 11.25 English 7 — The Cobbler. 12.00 English 10 — The Outing. 12.30 English 8 — The Chef. 1.35 Physics 7. 2.20 Face to Face with Prof. Yohanan Aharoni. 2.30 Jewish Communities in the Middle Ages (film).

WEDNESDAY

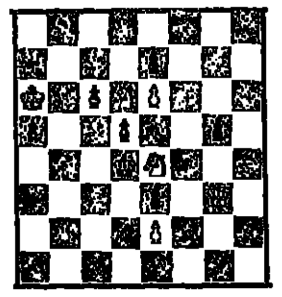
6.00 From A to Zoo. 6.24 The Wizard of Oz. 7.30 Documentary: The Convoys to Jerusalem. 8.00 Mabat. 8.20 "Blowing Wild" — a full-length feature film with Gary Cooper and Barbara Stanwyck. 9.55 News. ARABIC: 6.30 This is your problem: Mixed Marriages (part 2). 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 7.50 Face to Face with Prof. Aharon Katzir. 9.10 English 7 — The Cobbler. 10.25 Citizenship 7. 11.00 Technical Drawing 9. 11.25 English 8 — The Chef. 12.30 Arithmetic (3rd series). 1.35 Physics 7. 2.20 Page from a Book. 2.31 Life in a hot and humid region (film). 4.30 English 8 — The Chef. 4.52 Physics 7. 5.06 Kindergartens. 5.22 Life in a hot and humid region (film). 5.33 Let's Learn English (USIS) — Lesson 6, Part 1.

THURSDAY

6.00 Headlines and Margins. 7.30 The Count of Monte Cristo (part 11). 8.00 Mabat. 8.20 Morasha — The Saloniki Community (part 2). 8.35 Moked. 9.15 Entertainment Broadcasting Service. 9.55 News. ARABIC: 6.30 Hollywood and the Stars: "On Location — The Night of the Iguana." 6.55 Circus. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 7.50 Science 6. 8.15 Arithmetic (1st series). 9.10 Arithmetic (2nd series). 9.35 Kindergartens. 10.00 Geometry 9. 10.25 Physics 7. 11.00 Algebra 10. 11.25 Arithmetic 5. 12.00 Biology 9. 12.30 Mathematics 8. 1.35 n'ai Rien a Declarer. 2.20 Technology 9. 4.30 Algebra 9. 4.51 English 10 — The School Play. 5.13 English 10 — A Sing Song. 5.32 Un Petit Navire.

CHESS

Problem No. 2224
L. LARSEN, Denmark
1st Pr. Postjakk 1968



Ka8; Qg3; Ktd6, Kte4; Pb2, c2, c8. (7)
Kd4; Pa5, c6, d5, e3, e7, g5. (7)
White mates in three (3x)

SOLUTIONS. Problem No. 2222 (Brehmer): 1.Qg7! thr. 2.Qh6; 1.-Bd5/Bd5 2.Ktd3/Kte6+; 1.Bd5? Bc8!

L. BOBIS WINS TITLE

National Master Leonid Bobis won the title of the second Israel Open Championship by defeating Natan Birnbaum in the play-off match 3:1. The decisive victory, coupled with the faultless performance in Beersheba, make Bobis a most worthy new "Open" Champion.

Here is the final game of the play-off match:

French Defence

L. BOBIS — N. BIRNBAUM

1.e4 e6 2.d4 d5 3.e:d e:d 4.Ktf3 Ktf6 5.Bd3 Bd6 6.0-0 0-0 7.Bg5 Kta6 8.c3 c6 9.Ktbd2 Ktc7 10.Qc2 h6 11.Bh4 Kte6 12.Rfel Ktf4 13.Bf1 g6 14.Kte5 Kg7 15.Bg3 Kt4h5 16.Bd3 Kt:g3 17.h:g Ktg4 18.Kt:g4 B:g4 19.Ktf3 Qf6 20.Kte5 Be6 21.Re3 c5 22.Rf3 Qg5 23.Re1 Rfc8 24.Qa4 Qd2 25.Re2 Qc1+ 26.Kh2 c4 27.Kt:f7! e:d 28.R:e6 d2 29.Qd7! Rc7 30.R:g6+! K:g6 31.Q:d6+ Kg7 32.Q:h6+. Black resigns.

TEL AVIV CHAMPIONSHIP. Israel champion Shimon Kagan, former Israel champion Yitzhak Aloni and International Master Yair Kraidman are among the 30 participants of the 15th Tel Aviv championship which opened last week at the Emanuel Lasker club. Play is taking place at the club premises (54 Rehov Hayarkon) on Mondays from 6 p.m.

HASTINGS. I.G.M. Lajos Portisch (Hungary) won the traditional Xmas tournament scoring 6 points out of 9 games. Tied for the second place were V. Hort (Czechoslovakia), S. Gligoric (Yugoslavia), N. Krogius (U.S.S.R.), W. Uhlmann (E. Germany) and P. Markland (England) with 5 points each. In the final round Hort was unexpectedly beaten by the British student Peter Markland, who played 4th board on the English team in the Haifa Students' World Championship.

THE BRILLIANT TOUCH

White (Vaganian): Kg1; Qg5; Rh3, Rh4; Kte5; Pa4, b7, c5, d4, f2, g3, h2. (12). Black (Koch): Kg8; Qe7; Rf8; Be8; Ktd5; Pa6, e6, f5, g6, h7. (10).

Play continued: 31.R:h7! Q:h7 32.R:h7 K:h7 33.a5 Rf6 34.h4 Ba4 35.g4 Be8 36.Kte4 f:g 37.Kte3 Rf5 38.Kt:f5. Black resigns.

ELIAHU SHAHAF

BRIDGE
By Giora Lowinger

Inference

N Dir
Love All

NORTH
♠ A J 5
♡ J 6
◇ A K Q 5 4 2
♣ 8 5

WEST
♠ 7 6 3
♡ K Q 5
◇ 10
♣ Q 10 9 6 4 2

EAST
♠ 9 4
♡ 8 7 3
◇ J 9 8 6 3
♣ K J 7

SOUTH
♠ K Q 10 8 2
♡ A 10 9 4 2
◇ 7
♣ A 3

The bidding:

NORTH	SOUTH
1 ◇	1 ♠
3 ◇	3 ♡
4 ♠	4 NT
5 ♡	6 ♠

SUCCESS in bridge often depends on inference. In today's rubber bridge hand, Giora Silberman of Jerusalem asked himself what the opening lead meant. Why did West avoid the lead of the unbid suit?

The ◇10 seemed surely to be a singleton. If so the diamond suit could not be run. The hand therefore seemed to depend on setting up the ♡ suit, and all declarer needed for this was to find one honor three times in the East hand. However, the ◇ suit as well as the ♡ suit could break 4-2, and this distribution in diamonds would make the slam fairly easy. So the first job was to explore the ◇ distribution.

For the second trick a low ◇ was led from dummy and trumped high, confirming the bad news. The ♡ distribution needed was against the odds so Silberman decided to set up the hand for a potential squeeze. He led to the ♠J and ruffed another small ◇ high. He won the next two tricks in order with the ♠10 and A and played out three ◇ tricks. Here was the end position:

NORTH
♡ J 6
♣ 8 2

WEST
♡ K Q 5
♣ Q

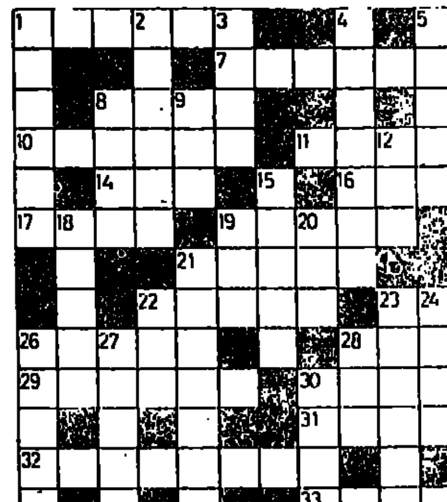
EAST
♡ 8 7
♣ K J

SOUTH
♡ A 10 9
♣ A

Had West blanked his ♡K,Q he would have been thrown in with a ♡ for his only trick. With the actual end situation, South won the ♣A and led a ♡, on which West played the Q. The J was carefully played from dummy! Small slam made.

Inference combined with a ruffing process, a throw in of hearts, and an unblocking of the ♡J brought victory.

CROSSWORD



ACROSS:—

1 The dogs have a certain amount of scorn for American soldiers (6)
7 Estimate worthily? (8)
8 A heap that can be driven (4)
10 Touching feature of many a small creature (6)
11 One cat can make it without delay (2, 4)
14 Had some dates? (3)
16 A little bird starts annoying a giant (5)
17 One way to take it (4)
19 Not a real person? (5)
21 Hesitate to suggest that the doctor has eaten the bird? (5)
22 Joined by the ladies? (5)
23 Isn't able to show hypocrisy (4)
26 King writing about a girl (5)
28 Thrust firmly into a pot? (3)
29 It's supposed to put new life into you (6)
30 Vessels no aces can use (6)
31 Skills needed in the making of a star (4)
32 A mopping-up operation, maybe (8)
33 A child could run it (6)

DOWN:—

1 Instantly it can obviate a grinding job (6)
2 As charged? (6)
3 Does he look like a prophet? (4)
4 Fly, if you like, but it's chancy (7)
5 A coat that's been sprayed, possibly (5)
6 Lock with one corner smooth? (5)
8 The vegetable twins? (4)
9 General who helped to make battle easy? (3)
12 Liquid heated up in bed (3)
13 Is ecclesiastical as a rule (5)
15 In which to arrive at the rear of the airport? (5)
18 March before it (5)
19 A cry that must come from somewhere (3)
20 Is equally useless when turned up (3)
21 They're drawn on purpose (7)
22 On which to play one of the blues, we hear (3)
23 But Eddie didn't lead the singing (6)
24 Was he in Judaea, mostly? (4)
25 Experienced in the kitchen? (6)
26 A holy city (5)
27 Low resorts of a rich man? (5)
28 A bit of a shock (3)
30 In prison, a century is a long time (4)

(We apologize for the fact that the wrong puzzle was printed with last week's clues, making a solution impossible.)

RADIO FOR MUSIC LOVERS

TODAY: 5.06 p.m.: Dvorak; Beethoven; De Falla. 8.10 p.m. Sibelius; Grieg; Alfven. 11.05 p.m.: Schubert in Italy.
SATURDAY: 03.15: Bach; Rossini. 5.06 p.m.: Ben Zion Orgad suggests... 9 p.m. Ginsburg; Debussy; Beethoven. 10.35 p.m. Khatchaturian.
SUNDAY: 1.05 p.m.: Suppe; Ramirez; Chopin. 5.06 p.m.: Josquin de Pres; De Morales; Monteverdi. 8.45 p.m.: I.P.O.: Atzmon conducting: Haydn; Ginastera (Lowenthal); Hindemith. 11.05 p.m.: Beethoven; Prokofiev; Tansman.
MONDAY: 1.15 p.m.: see "Poster". 5.06 p.m.: Fine; Arnold. 8.40 pm.: Purcell; Buxtehude. 8.45 p.m: Modern Music: Thien Dao; Ives. 11.05 p.m.: "Tosca"— Act One.
TUESDAY: 12.35: Perlman-Ashkenazy. 1.05 p.m.: Dittersdorf. 5.06 p.m.: Dvorak; Ben-Haim. 8.30 p.m.: From Hedera (see "Poster").
WEDNESDAY: 12.35: J. S. Bach; Hindemith. 1.05 p.m.: Beethoven: "Emperor" Concerto (Arrau). 11.05 p.m.: Night Music.
THURSDAY: 12.35: Cortot. 1.05 p.m.: Boito: "Mefistofele". 5.06 p.m.: Bobescu-Rodan. 8.45 p.m.: Brahms: Cello Sonata; Britten: William Blake Songs. 10.45 p.m.: Ben-Haim (Rinat). 11.05 p.m.: "La Follia" — Vivaldi, Scarlatti, Corelli, Liszt.

ON THE AIR

FIRST PROGRAMME
304,5 256 and 221 M.

NEWS: — Today: 12.00, 1.00, 2.00, 3.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00 and 12.00 a.m.; 1.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457, 423 and 372 M.

NEWS:: — Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 a.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 13.00, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m.

FIRST PROGRAMME
Today

11.16 a.m. Broadcast for Pupils. 11.51 Songs and Melody. 12.05 "Musical Calendar" A review of last week's music anniversaries. 1.05 "Between One and Two" With Dylan Thomas. 2.10 Mother and Child. 3.05 Shabbat Songs. 3.15 Kabbalat Shabbat. 3.45 Language Corner. 4.05 Adult Education. 4.20 "Waves of Sound" — Musical Magazine produced by Arieh Sachs. 5.06 Classical Request Programme: Dvorak: "The Midday Witch" (Conductor: Zdanyck Halnbala); Beethoven: Romance No. 2 in F-major (Soloist: Yehudi Menuhin; Conductor: John Pritchard); Falla: "Don Pedros Puppet Show". 6.05 Announcements. 6.10 "Jewish Folk Music" — Jewish songs from Eastern Europe presented by Morris Schwarz and the Malavsky Family. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.10 Friday Evening Concert — stereo) produced by Alexandra Melamed — Sibelius: "Karelia" — Suite (The Philadelphia Orchestra, Conductor: Eugene Ormandy); Grieg: Piano Concerto in A-minor (Soloist: Nelson Freyer, Conductor: Rudolf Kempe); Alfven: "Swedish Rhapsody" (Philadelphia Orchestra, Conductor: Eugene Ormandy); Sibelius: Symphony No. 2 (Berlin Philharmonic Orchestra, Conductor: Oko Kamo). 10.06 What Do You Say. 11.05 "Repeat Broadcast" — "Schubert in Italy." 12.05 Close Down.

Tomorrow

7.00 a.m. Service. 7.16 Hebrew Songs. 8.15 Morning Concert — J. S. Bach: Concerto in G-minor for Cymbalo and Strings (Soloist Aimee van de Wiele); Rossini: Sonata No. 6 in D-major for Strings ("The Tempest") (Eugene Ysaye Chamber Orchestra, Director: Lola Bobescu) Recordings from the Chimay Festival 1970. 8.55 A. Allon — Talk. 9.05 World of Science. 9.35 Recital: by the Pianist Sarah Fuxon Heyman — Somenico Scarlatti: 2 Sonatas; Schubert: Impromptu in F-minor, Op. 142, No. 1; Y. Stutchewsky: Quarte Inattendus. 10.05 The Weekly Diary. 10.52 Hebrew Songs. 11.00 "Curtain Up." 12.05 "Pursuit" — programme on Yossef Lishunsky. 1.05 p.m. Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest . . . Ben-Zion Orgad. 6.10 "What will be played?"—a preview of next week's music programmes produced by Alexandra Melamed. 6.30 Middle East Magazine. 7.05 The Weekly Magazine. 7.50 Bible Reading Yeshayahu, chaps, 57 and 58. 8.10 Hamavdil. 8.40 Songs in Ladino. 9.00 Chamber Music — Dov Ginsburg: "Amor and Psyche", for Flute, 2 Oboes, Clarinet, Trumpet, Bassoon and Percussion (Members of the Israel Philharmonic Orchestra); Debussy: Sonata for Violin and Piano (Uri Pianka and Yonathan Zach); Beethoven: String Quintet in C-major, Op. 29 (The New Israel String Quartet with Zvi Litwak, 2nd Viola). 10.05 "Radio Story." 10.35 "Orchestras and their Conductors" — The London Symphony Orchestra — Conductor: Antal Dorati — Khatchaturian: "Gayneh" Ballet Music. 11.05 "Aria da-Capo" — a series of programmes produced by Michael Ohad — "The Words by William Shakespeare". 12.05 a.m. Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 10.05 Housewife's Corner. 12.05 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.10 Where to Go and Light Music. 2.35 Week-end. 3.30 On the Calendar. 3.35 Week-end (cont.). 4.07 "Who's Afraid of Classical Music." 4.30 Radioteens." 5.05 "My Song and I" — Lior Yeini. 6.05 "Strange and Peculiar." 6.59 Close Down.

9.30 p.m. Shabbat Shalom — story, song and proverb. 9.30 Songs of the Nations. 10.05 Our Songs. 11.05 Jazz. 12.00 Close Down.

Tomorrow

10.58 a.m. Opening. 11.00 "Yours for a While" — with Shaike Offir. 12.05 "Anything Handy" 1.05 "Stage and Screen." 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 "Songs and Goals," "Files Relate and Sing". 5.35 Reminiscences from Eretz Yisrael. 6.05 "I am a new Immigrant" — ed. by S. Shai. 6.25 From the Sports Field. 6.59 Close Down.

905 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Moshe Timor. 12.05 Close Down.

FOURTH PROGRAMME
497 and 392 M.

Today and Tomorrow; News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m.

Arabic Programme: 5.58-7.00 a.m.; 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(497, 393, 443; and 42 M.
737, 1025, 677, 7180 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk — News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p..m News in Easy Hebrew; Stories from the Bible. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: New from the Record Library. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

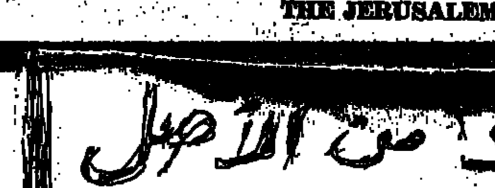
ARMY PROGRAMME
316, 225 and 234 M.

Today: 11.00 a.m. Request Programme. 11.15 The Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Close Down. 2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara" 3.10 "Old and Good." 4.00 News. 4.05 Requests from soldiers on the Borders. 5.00 News. 5.05 The Third Hebrew Hit Parade 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Intermezzo. 7.00 News. 7.10 Weekly Magazine ed. by Ram Evron. 8.00 News. 8.05 "Roletta"—on games of chance. 9.00 News. 9.05 Shmuel Shai Interviews. 10.00 News. 10.05 My Hit Parade with Mike Burstein. 11.00 News. 11.05 Evening at the Spanish Orchard. 12.00 News. 12.05 a.m. Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 An Actor presents himself — with Gila Almagor. 12.00 News. 12.05 "Keren Hatzvi — everything or nothing." 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tit-Bits. 4.00 News. 4.05 Love me, love me not. 4.45 Who Wins, Who Loses. 5.00 News. 5.05 An arithmetic musical game. 6.00 News 6.05 An Hour with Shaike Offir. 6.50 "Anyway." 7.00 News. 7.10 On family names — ed. by G. Lev-Ari. 8.00 News. 8.10 With One Singer. 9.00 News. 9.05 On Hassidut Gur. 9.35 Music from films and shows. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.45 The Story of the Week. 12.00 News. 12.05 a.m. Close Down.

Jerusalem Calling
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
130-2 p.m.
English Programme



WHAT'S ON

MEET THE ISRAELI (Information at Tourist Information Offices).

Plant a Tree in Israel
With Your Own Hands!

Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261; in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 23449.

ALL WEEK

—— JERUSALEM ——

• Israel Museum: — Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

• Conducted Tours: —

Hebrew University (conducted tours in English) weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building, and at 9.30 from the Truman Research Institute on the Mount Scopus campus.

Hadassah Tours, Tel. 36333; (1) Mount Scopus, Vocational educational services, community health centre, medical centre, including Chagall windows, weekdays, 8.30 a.m. from the Strauss Health Centre, 24 Rehov Strauss. IL7.— or $2.— per person including transportation and refreshments. (2) Medical Centre only including Chagall windows, daily at 9.30, 10.30, 11.30, 12.30, and 3.30 p.m. from Kennedy Information Centre, Medical Centre, no charge. Buses No. 19, 27. For further information. Tel. 36333, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424.

• New Israel Films: —

Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 25829. 7.30 a.m.-6.30 p.m.

—— TEL AVIV ——

• Exhibitions: —

Helena Rubinstein Pavilion, 16 Rehov Tarsat, closed.

Dizengoff House, 16 Sderot Rothschild. Selection from the Museum's Collections. Visiting hours: weekdays from 10 a.m. to 1 p.m. and from 4-7 p.m. Fridays and Saturdays from 10 a.m. to 1 p.m.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Ethnography and Folklore: (5) Museum of Science and Technology: (6) Tel Quasile Excavation, Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-6 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-1 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. 10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo; Sun, Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

• Tel Aviv University

Conducted Tours: —

Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m. — Tadmor, Sharon, Acadia, Validor, Samuel, Astor, Dan, Park, Deborah, Adiv: 10 a.m. — Sheraton, Hilton, Ramat Aviv, Ami Shalom, Bazel. For further details, Tel. 416111, Public Relations Dept.

Bar-Ilan University: daily for free transportation please call public relations. Tel. 752103-4.

Hilton—Tel Aviv: H. Stern's duty-free jewellery. International guarantee, Government-approved.

ORT Syngalowski Centre, Derech Hatayassim. Tel. 32291.

National Religious Women's Organization (Mizrachi-Hapoel Hamizrachi Women) 166 Rehov Ibn Gvirol. Tel Aviv: for appointments call: Tel Aviv, Tel. 444151; 788942 Jerusalem, Tel. 36282; 37169 afternoons.

Moetzet Hapoalot-Pioneer Women. Daily tours Sun. through Thurs, 9 a.m. from Va'ad Hapoel Bldg., 34 Rehov Arlosoroff, Tel Aviv, Reservations, Tel. 261111.

Mizrachi Women's Organizations of America and Canada, 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem, 22046. 51608; Haifa, 61528; Beersheba, 3171.

Wizo Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-2 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56030.

—— HAIFA ——

• Exhibitions: —

Artists' House, 24 U.N.O. Ave. Art Gallery — Ben-Zion Magal (Oils), Ha; Magal (Ceramics), open daily, 10-1, 4- except Fri., Sat., 10-2.

Hadassah Club, Youth Aliya Office, Hehalutz, Tel. 64878, 69755.

Balfour Cellar — Kosher Restaurant and Dairy Bar. Caters to everybody's taste and pocket-book, 8 Rehov Balfour.

Traclia Gallery, 4 Rehov Baerwald, opp. Zion Hotel. Today, 5.30 p.m., One-Man Show, Naive Artist. Yischayahu Schonfeld.

Haifa Municipal Theatre, visiting hours, 8-1, 4-7 p.m.

—— REHOVOT ——

Weizmann Institute of Science conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

—— EIN HOD ——

Ein Hod Gallery, exhibition of paintings, sculpture and ceramics. One-man show, Ella Rasyoni — Collages. Open daily 9.30-5.30.

SATURDAY

—— JERUSALEM ——

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

Melaveh Malka — at 8.15 p.m. at Hechal Shlomo, 58 Rehov Hamelech George.

An Evening of Israel Folklore — Come. Sing and Dance Along — at 9.30 p.m. At the I.C.C.Y., 12a Rehov Emek Rephaim.

Walking Tour — Sponsored by the Jerusalem Municipality — at 10 a.m. Starting from 34 Rehov Yaffo — Admission free.

FIRST TIME IN HAIFA
"Frances Club"
for people 35 and plus.
You will spend a pleasant evening in a cosy atmosphere.
Come alone or bring your partner.
Try once and you will have no regrets.
OPENING NIGHT
Friday, January 29, 1971, at 8 p.m.
Open: Tuesdays and Fridays from 8.00 p.m., at 23 Rehov Jerusalem, corner Rehov Haim (Journalists Club).
For information call Tel. 528830, Halfa, between 5—7 p.m.



Tel Aviv "Nahmani"
Wednesday, Feb. 3, at 8.30
Programme:
Jibe, Requiem for Sounds, The Great Peacock, Kaleidoscope
Thursday, Feb. 4, at 8.30
Programme:
In a Clearing, Whirligogs
Threshold, Stigmata
YIFAT, Social Centre,
Thursday, Feb. 18 at 9
Programme:
Jibe, Impressions, Threshold, Stigmata.
Tickets at the Social Centre, Kibbutz Yifat.
KFAR SABA, "Amal,"
Tuesday, Feb. 23, at 8.30
Programme:
In a Clearing, Whirligogs
The Great Peacock,
Kaleidoscope
Tickets at reduced prices from the Central Department of Moetzet Hapoalim.
Tickets in Tel Aviv: Rococo, Le'an and the other agencies, and the evening box office, Groups Tel. 268175, Tel Aviv.

The Israel National Opera
1 Allenby Road, Tel Aviv, Tel. 57228
Tomorrow, January 29
THE BARTERED BRIDE

תיאטרוני ישראל
התיאטרון העירוני חיפה — התיאטרון הקאמרי — התיאטרון הלאומי הבימה

Haifa Municipal Theatre
MANDRAGOLA
a comedy
Haifa, Sat., Jan. 30
Haifa, Sun., Jan. 31
Haifa, Mon., Feb. 1
Jerusalem, Tues., Feb. 2
Tel Aviv, Sun., Feb. 7
Haifa, Tues., Feb. 9
Haifa, Wed., Feb. 10
Haifa, Thurs., Feb. 11
THE LOWER DEPTHS
Tel Aviv, Sat., Jan. 30
Tel Aviv, Sun., Jan. 31
Tel Aviv, Mon., Feb. 1
Haifa, Tues., Feb. 2
Haifa, Wed., Feb. 3
Haifa, Thurs., Feb. 4
Haifa, Sat., Feb. 6
BLOOD WEDDING
Last performance
Tel Aviv, Nahmani, Sat., Jan. 30
CO-EXISTENCE
Tel Aviv, Thurs., Feb. 4
Soon at the Little Theatre
END OF THE GAME

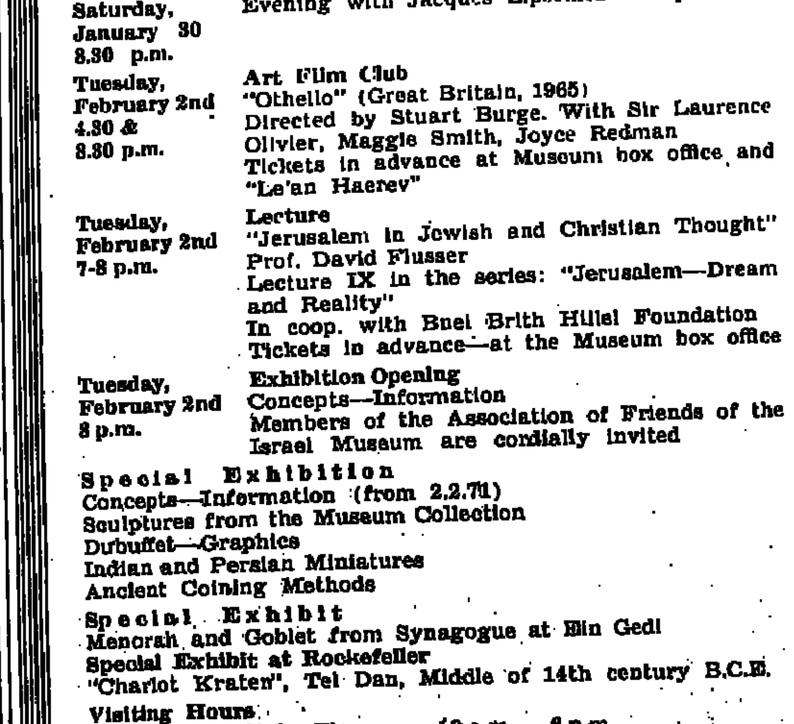
The Cameri Theatre
BLOOD WEDDING
Last 2 performances
Tel Aviv, Nahmani, Sat., Jan. 30
Tel Aviv, Nahmani, Sun., Jan. 31
THE LOWER DEPTHS
by Maxim Gorky
Tel Aviv, Sat., Jan. 30
Tel Aviv, Sun., Jan. 31
Tel Aviv, Mon., Feb. 1
Haifa, Tues., Feb. 2
Haifa, Wed., Feb. 3
Haifa, Thurs., Feb. 4
UBU ROI
a comedy
by Alfred Jarry
Tel Aviv, Tues., Feb. 2
Tel Aviv, Wed., Feb. 3
Tel Aviv, Sat., Feb. 4
PRINCESS YVONNE
Natanya, Thurs., Feb. 4
Tel Aviv, Sun., Feb. 7
Tel Aviv, Mon., Feb. 8
SOON
The Bacchanalians

Habimah
THE JEWS OF SILENCE
TEL AVIV, Large Hall
Sat., Jan. 30, at 8.30
Petah Tikva, Sun., Jan. 31, at 4.30—8.30
Haifa, Wed., Feb. 3
Kfar Saba, Thurs., Feb. 4
CHAIRS
Tel Aviv, "Nahmani"
Mon., Feb., 1, at 8.30
Tues., Feb. 2, at 8.30
Tel Aviv, Small Hall
Wed., Feb. 3, at 8.30
Thurs., Feb. 4, at 8.30
THE LIAR
Tel Aviv, Small Hall
Sat., Jan. 30, at 7—9.30
Sun., Jan. 31, at 8.30
Mon., Feb. 1 at 8.30
Tues., Feb. 2, at 8.30
DELICATE BALANCE
Tel Aviv, Beit Hist. Hamorim
Sat., Jan. 30, at 8.30
BELKIN ADVT.

OLIM
Purchase DUTY-FREE all your appliances anything and everything your household could use.
You owe it to yourself, to check with us before you buy.
We guarantee the lowest prices in the entire country, on both imported and domestic goods.
All-Gas American Stove $135.-
WIDEST CHOICE at LOWEST PRICES
OLIM TRADING COMPANY
El Al Building,
32 Rehov Ben Yehuda, Tel Aviv, 6th floor, suite 620-621, Tel. 59570.
Open daily: 9.00—4.30;
Thursday: 9.00—7.00 non-stop.

Haifa University English Theatre
PRESENTS
PYGMALION
By G.B. SHAW
Directed by: EILEEN BENSKIN
Wednesday, Feb. 3, at 9.00 p.m. at Beit Rothschild Little Theare.
Tickets at Garber Agency, Beit Rothschild and the evening box office.

LET US GET ACQUAINTED
All recently arrived AMERICANS and CANADIANS (old-timers as well) are invited to attend the first of a series of "Get-Acquainted" evenings at BEIT HAGDUDIM, AVICHAIL
(Jewish Legion Memorial)
ON MONDAY, FEBRUARY 1, 1971, 7 P.M.
Programme:
7.00 Guided tour of museum
8.00 Assembly — greetings, brief talk on Jewish Legion, film, entertainment and refreshments.
Admission free. For further information call Tel. 053-22212.

ISRAEL WALIN BRINGS THE SEASON'S BIG HIT
MAX PERLMAN


DERZELT NISCHT MEIN WEIB
(Don't tell my wife)
with GITA GALINA, JACOB ALPERIN and a cast of the best actors of the Yiddish theatre. With the composer and conductor SHAUL BEREZOWSKY and his orchestra.
HAIFA, "Orah", tonight, Jan. 29, at 9.
TEL AVIV, "Ohel Shem". Sat., Jan. 30, at 6.45-9.15.
RAMAT ELIYAHU, "Hadar", Sun., Jan. 31, at 8.30.
LOD, "Orly", Mon., Feb. 1, at 8.30.
Belkin Advt.

the israel museum jerusalem
THIS WEEK AT THE MUSEUM

Saturday, January 30, 8.30 p.m. — Evening with Jacques Lipschitz—Sculptor

Tuesday, February 2nd, 4.30 & 8.30 p.m. — Art Film Club. "Othello" (Great Britain, 1965). Directed by Stuart Burge. With Sir Laurence Olivier, Maggie Smith, Joyce Redman. Tickets in advance at Museum box office and "Le'an Haerev"

Tuesday, February 2nd, 7-8 p.m. — Lecture. "Jerusalem in Jewish and Christian Thought". Prof. David Flusser. Lecture IX in the series: "Jerusalem—Dream and Reality". In coop. with Bnei Brith Hillel Foundation. Tickets in advance—at the Museum box office

Tuesday, February 2nd, 8 p.m. — Exhibition Opening. Concepts—Information. Members of the Association of Friends of the Israel Museum are cordially invited

Special Exhibition
Concepts—Information (from 2.2.71)
Sculptures from the Museum Collection
Dubuffet—Graphics
Indian and Persian Miniatures
Ancient Coining Methods

Special Exhibit
Menorah and Goblet from Synagogue at Ein Gedi
Special Exhibit at Rockefeller
"Chariot Kraten", Tel Dan, Middle of 14th century B.C.E.

Visiting Hours
Sun., Mon., Wed., Thurs. — 10 a.m.— 6 p.m.
Tues.
Shrine of the Book — 10 a.m.—10 p.m.
Museum — 4 p.m.—10 p.m.
Rockefeller — 10 a.m.— 6 p.m.
Fri., Sat. — 10 a.m.— 2 p.m.

Free use of library on weekdays during visiting hours

Tel Aviv Cinemas

Commencing Saturday, January 30, at 7.15 and 9.30 p.m.
Weekdays at 4.30—7.15—9.30
See times of performance of individual cinemas

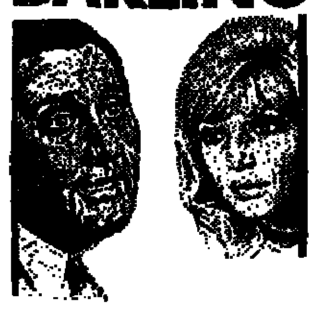
ALLENBY Tel. 57820
4th week
ELLIOTT GOULD
IN A DAVID L. WOLPER Production
"I LOVE MY...WIFE"
BRENDA VACCARO • ANGEL TOMPKINS
4.30, 7.10, 9.30

ARMON DAVID Tel. 220954
2nd week
LA RUPTURE
a film of Claude Chabrol
Stephan Audran
Jean Pierre Cassel
Eastmancolor
Adults only
4.30, 7.15, 9.30

BEN YEHUDA Tel. 228409
2nd week



CHEN Tel. 226957
Sarting Sat., Jan. 1
Israel première
ALBERTO SORDI • MONICA VITTI
HELP ME DARLING



A COLUMBIA film
In colour

CINERAMA
Israel Premiere
7 & 9.30
Top stars of the international screen
Yul Brynner, Franco Nero, Orson Wells, Silva Coscina, Hardy Kruger, Sergei Bunderchuk, Curt Jurgens
in



THE BATTLE OF "NERETVA"
On 70mm. film, full stereophonic sound, in colour, 3 years in production. Thousands of soldiers of 4 armies, masses of participants!

ESTHER Tel. 225610
5th week



A Gelfand Film

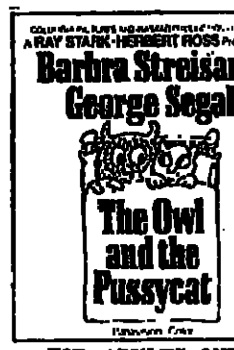
EDEN Tel. 57450
2nd week
The Greek film in colour
THE GIRL OF TEMPTATION
with ALIKI
4, 7, 9.

GAT Tel. 267888
4th week
ANTHONY QUINN / INGRID BERGMAN
A Walk in the Spring Rain
in colour
4.30, 7.15, 9.30

HOD Tel. 226226
2nd week
Diary of a Mad Housewife
Richard Benyamin
Cary Snodgriss
4.30, 7.15, 9.30

GORDON Tel. 244866
5th week
The Virgin and the Gypsy
JOANNA SHIMKUS
FRANCO NERO
based on the novel by D. H. Lawrence
Adults only — in colour
4.30, 7.15, 9.30

MOGRABI Tel. 58331
ISRAEL PREMIERE



FOR ADULTS ONLY

OPHIR Tel. 613321
4th week
SIDNEY POITIER MARTIN LANDAU
A WALTER MIRISCH PRODUCTION
"THEY CALL ME MISTER TIBBS!"
COLOR by DeLuxe United Artists
4.30, 7.15, 9.30
For the whole family — no complimentary tickets

ORION Tel. 624025
CATHERINE SPAAK
JEAN SOREL
SORINDO VULKAN
A Complicated Girl
In Colour — Adults only
4.30 — 7.15 — 9.30

PARIS Tel. 236605
opposite "DAN" HOTEL
4th week
non-stop shows!
10—12—2—4—7.15—9.30
ingmar bergman's
"a passion"
max von sydow
liv ullmann
bibi andersson
erland josephson
COLOR by DeLuxe United Artists
Adults only

Jerusalem Cinemas

Commencing Saturday, January 30, at 7.00 and 9.00 p.m.
Weekdays, 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 24829
That Cold Day in the Park
SANDY DENNIS
MICHEL BURNES
Colour — For Adults only

CHEN Tel. 22955
CRAN D'ARRET
BRUNO CRAMER
RENO VARELI

EDEN Tel. 23829
Revenge without Mercy
with TAB HUNTER

EDISON Tel. 24056
AMAN
The great Indian picture with the famous stars RAJENDRA and SARA BANU
Technicolor — 6.45, 9.00

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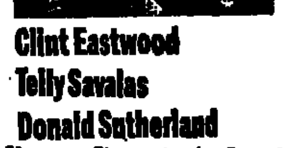
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Toni Candel
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SUSAN HAYWARD
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the funniest .... the best American war comedy
M. A. S. H.
Adults only.
Friday 2.
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MGM Presents A Katzka-Loeb Production
KELLY'S HEROES



Clint Eastwood
Telly Savalas
Donald Sutherland
70 mm. Stereophonic Sound. In Colour.
Saturday: 6.30 and 9.30
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A passionate, unusual love story
HOW, WHERE, & WITH WHOM
For adults only — In Colour
Day and night performances

ZOHAR Tel. 824042
3rd week
TOMORROW'S ANOTHER DAY
A great Turkish film
HILIA KOJAYID
MURAD SOYDAN
Saturday 7.15, 9.30
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Haifa Cinemas

Commencing Saturday, January 30 at 6.45 and 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinée at 4.00 p.m.

AMPHITHEATRE Tel. 64018
3rd week
The biggest, funniest, best *American war comedy* ever made
M.A.S.H.
Starring ELLIOT GOULD
Panavision and colour
For Adults Only
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Perfs. at 6.45, 9.15

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The Great Western this year
2nd week
SABATA
Starring Lee Van Cleef and William Berger
In colour

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The Greatest Western this year
2nd week
One on Top of the Other
Starring Jean Sorrel
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In Technicolor
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HAIFA PREMIERE
Some heroes are born, some are made, some are mistakes the most magnificent mistake of them all: VIVA MAX
PETER USTINOV
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JOHN ASTIN
in
VIVA MAX
In Eastmancolor

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Starring MARK LESTER
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The Eyewitness
In Technicolor
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From Friday 6non stop perfs.
Gangs, double-crossing and Killing, in
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Starring RICHARD WIDMARK
In Technicolor

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Outstanding drama starring
EMANUELLA RIVA
LAURENT TERZIEFF
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After six successful weeks in Tel Aviv
ROMY SCHNEIDER and MAURICE RONET in
QUI?
In colour. For adults only

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ROBERT WOODS
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in the new Western
GATLING GUN
Cinemascope and Technicolor
6 nonstop perfs. from Friday

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1 min. from Carmelit term.
HAIFA PREMIERE
The greatest classic of all times. Received most Oscars of any film
To Kill a Mockingbird
with GREGORY PECK in his greatest role
2 perfs. nightly: 6.45, 9.00

PEER Tel. 62232
3rd week
ELLIOT GOULD
('Bob, Carol, Ted, Alice')
Oscar nominee 1970
and Candice Bergen in
Getting Straight
For adults only
No complimentary tickets
Owing to length of film two perfs. nightly, at 6.30, 9.00

RON Tel. 69069
After its great success in Tel Aviv
George C. Scott and Karl Malden in
PATTON
A Salute to a Rebel
Technicolor and Cinemascope
Stereophonic Sound
No Compl. Tickets
Perfs. at 6, 9 sharp please

SHAVIT Tel. 85345
ANTHONY QUINN
RITA HAYWORTH
RICHARD JOHNSON
ROSANNA SCHIAFFINO
in
THE ROVER
In colour
Performances at 6.45, 9.00 except Thursday, one perf. at 6.45 only

Ramat Gan Cinemas

ARMON Tel. 720706
SHIRLEY MACLAINE
JACK LEMMON
In Billy Wilder's film
IRMA LA DOUCE
Adults only — 6.45, 9.15

OASIS
3rd week
RICHARD BURTON
GENEVIEVE BUJOLD
ANNE OF THE 1000 DAYS
The greatest love story of all time.
In colour, 6.45, 9.15

HADAR Tel. 723822
4.00 — 7.15 — 9.30
After 13 successful weeks in Tel Aviv, the film of the year
EYEWITNESS
with MARK LESTER the boy-star of "Oliver"
In colour

ORDEA Tel. 721720
4.00 — 7.15 — 9.30
The great Western after a big success in Tel Aviv
YOKO'S GANG
In Cinemascope — colour

RAMA Tel. 721912
Saturday and all week
7.15 — 9.30
The Western — In colour
The Corrupted
JOHN GARKO
SEAN TODD

RAMAT GAN
7.15 — 9.30
JANE FONDA
SUZANNAH YORK
THEY SHOOT HORSES, DON'T THEY?
Cinemascope — colour
No complimentary tickets

Petah Tikva

SHALOM Tel. 917430
Saturday and all week except Monday at 7.00, 9.15
DE SADE
SENTA BERGER
JOHN HUSTON
Matinee at 3.30 (except Mon.)
KING'S TYRANT

The POSTER

Theatre

THE LOWER DEPTHS (Cameri-Haifa) — A beautiful production of one of the great plays of the world repertoire. Director Hy Kalus and a huge cast have done their very best to bring Maxim Gorky's 68-old-year play of human suffering to a modern audience. HAIFA (M.T.) Tues., Wed., Thurs.

LA MANDRAGOLA (Haifa)—The comedy by Nicolo Machiavelli, who is better known for his other writings, is a gay romp with a highly complicated comical plot. It is presented, for a change, with no costumes or sets by director Michael Alfreds. (Not yet reviewed). GIVATAIM (Shavit) Fri. HAIFA (M.T.) Sat., Sun., Mon. JERUSALEM (Beit Ha'am) Tues.

KING UBU (Cameri) — Alfred Jarry's modern classic which presaged, before this century started, the coming of the "theatre of the absurd." A great play by a slightly mad genius. King Ubu is a spoof on Shakespeare, the historical play and many other things. (Not yet reviewed). TEL AVIV (Cameri) Tues., Wed.

BLOOD WEDDING (Cameri) — Fine version of Lorca classic. JERUSALEM (Beit Ha'am) Sat. TEL AVIV (Nahmani) Sat., Sun.

PRINCESS YVONNE (Cameri) — The late Polish novelist Witold Gombrowicz wrote a strange play about a girl who was so exceptionally unattractive that a Prince fell in love with her. An interesting, often amusing, play which somehow does not add up. Perhaps the direction is wrong. NETANYA (Sharon) Thurs.

THE LIAR (Habimah) — Goldoni's play about a pathological liar is given a so-*so preparation by newcomer director* Reuven-Radu Miron, with a cast which has a great deal to learn about acting in an 18-century comedy. TEL AVIV (Habimah) Mon., Tues. OR AKIBA Wed.

THE JEWS OF SILENCE (Habimah) — Eli Wiesel's play on the plight of the Jews of Russia fails to come to grips with the dramatic subject, and also fails as a play, the famous author's laudable intentions notwithstanding. PETAH TIKVA Mon. HAIFA Wed. KFAR SABA Thurs.

CHAIRS (Habimah)—Ionesco's play about two old people and a room full of empty chairs makes for an evening of great theatre under the direction of David Levin, with Lia Koenig and Shlomo Bar Shavit delivering virtuoso acting, against a stunning set by Ruky Schwartz. TEL AVIV (Nahmani) Mon., Tues. TEL AVIV (Habimah) Wed., Thurs.

IN RETURN (Habimah) — TEL AVIV (Habimah) Mon., Tues., Wed., Thurs.

THE MISER (Young People's Theatre) — HOLON (Armon) Fri. BEERSHEBA (Keren) Sun. Mon.

KATAKI (Godik) — Two men on an island, an American and a Japanese soldier during World War II, start out as enemies and wind up as friends. An interesting idea results but a routine play. Excellent performance by visiting *actor who speaks only Japanese.* HAIFA (Beyteinu) Fri. JERUSALEM (Khan) Sat. TEL AVIV (Ohel) Sun. BEER SHEBA (Hen) Tues. KIRIAT SHMONA (Snir) Wed. MIGDAL HAEMEK (Dalia) Thurs.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway, deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading mother role. KIRIAT BIALIK (Savion) Fri. TEL AVIV (Ohel) Sat., Tues. KFAR GILADI Sun. SDEROT (Hen) Mon. REHOVOT (Beit Ha'am) Thurs.

FROM THEN TILL NOW (Off Beat Theatre)—TEL AVIV (Marteff) Fri., Sat., Tues.

IT TURNS (Marteff) — Yosef Mundy's fascinating drama about Theodor Herzl and Franz Kafka meeting in a home for the insane, and discussing matters which concern us all very much. TEL AVIV (Marteff) Fri., Sat., Thurs.

GROOVE-IN (Off Beat Theatre) — TEL AVIV (Marteff) Sun.

THE DOCTOR and HIS DIVORCEE and FERNHEIM (Marteff). Two stories by the great Hebrew novelist discreetly adapted for a postage-stamp stage by young, sincere actors. (See review). TEL AVIV (Marteff) Sat., Mon., Tues., Thurs.

A TASTE OF HONEY (Tsavta) — A revival of the bittersweet tale about a little lost girl in the sordid reaches of Liverpool, who, abandoned by her mother and lover, finds consolation in the care of a kind-hearted homosexual. HANITA Fri. TEL AVIV (Tsavta) Sat.

FAMILY ALBUM (Tsavta) — TEL AVIV (Tsavta) Fri., Sat.

THE WANDERING OF TUNE (Tsavta) — TEL AVIV (Tsavta) Mon.

Musicals

HAIR — The famous American tribal rock musical with a mixed cast of Israeli and foreign performers. The spectacle is overwhelming with the sheer impact of the music, the passion and the childish humour of young people who long for a better world but do not exactly know how to achieve it. Those who expect a lurid show can stay home. TEL AVIV (Alhambra) Fri., Sat., Sun., Mon., Tues., Wed., Thurs.

JUMP (Dagan Theatre) — This frank imitation of "Hair" is vastly inferior to the original, trying to graft on Israeli youth ideas taken from somewhere else. Plenty of noise and infantile blabbering about freedom. TEL AVIV (Alhambra), Sat., Sun., Mon., Tues., Wed., Thurs.



The tank battle at Alamein is the main feature of BATTLE OF THE DESERT starring Robert Hossein, George Hilton and Frank Wolff, which opens at Tel Aviv's Chen Cinema on Saturday.

At the Cinema

Jerusalem

WOODSTOCK — Brilliant colour documentary of rock music festival in upstate New York which brought together a crowd of over 400,000 and lasted three days. Excellently recorded music brings to the screen such performers as Joan Baez, Joe Cocker, Richie Havens, the lovely Desdemona and Frank, Jimi Hendrix, among others. But the film is much more than a recorded concert and director Michael Waldleigh stresses the sociological implications of the 72 hours of communal living with no violence and much good humour in spite of pouring rain and other inconveniences. In spite of the free circulation of drugs, casual nudity and uninhibited language, the film radiates an atmosphere of innocence.

ANNE OF THE THOUSAND DAYS — Handsomely costumed historical drama with lovely Genevieve Bujold as Anne Boleyn, one of Henry VIII's short-lived wives and Richard Burton, in fine voice as usual, as Henry. Irene Papas plays Katherine of Aragon whom Henry divorced to marry Anne, and Anthony Quayle, resplendent in scarlet, is Cardinal Wolsey. The film is over-long and only comes to life occasionally. Directed by Charles Jarrott.

L'ENFANT SAUVAGE — Based on the records of a young doctor who towards the end of the 18th century took under his care a 12-year-old boy who had grown up in the woods in France without any contact with human beings. The subject is really the education of a virgin mind and the boy is shown as reaching a certain stage of development, but what happens to him later is not revealed. Directed by Francois Truffaut who also plays the doctor in a sympathetic, unassuming manner. The boy is played by 12-year-old Jean-Pierre Cargol in a way that persuades one to accept his reactions.

THAT COLD DAY IN THE PARK — Study of sexual frustration leading to mental breakdown. Sandy Dennis in what is practically a monologue gives a gripping performance as a lonely spinster in her thirties who gives shelter to a young man (Michael Burns) whom she sees in the park on a cold and rainy day. Her apparently kindly gesture leads to melodramatic complications as she becomes obsessed by the young man but Sandy Dennis' artistry in conveying the stages of her disintegration are such as to make the course of events believable.

Tel Aviv

DIARY OF A MAD HOUSEWIFE — Takes a look at the life of a married couple in one of New York's well-to-do sections in a film that is a mixture of realism and satire and that is amusing and somewhat sad too. Tina, the housewife (very good performance from a newcomer to the screen, Carrie Snodgress) is more fed-up than mad at having to cope with an over-ambitious, social-climbing husband who rarely stops nagging at her, two unpleasant children and piles of wash. And when she does take a lover for solace, he proves to be even more of a trial than the husband. No wonder poor Tina eventually turns to psychiatry for help. Richard Benjamin as the husband and Frank Langella as the lover are both good in their unsympathetic roles. Directed by Frank Perry with screenplay by his wife, Eleanor ("David and Lisa," "Last Summer.")

A PASSION — The bleakest and most nihilistic of the Ingmar Bergman films shown here till now, its chief concern is with spiritual emptiness and the way people try to hide this from themselves as well as others. The scene is an island off the coast of Sweden and the main protagonists are a failed man, the widow with whom he tries to find companionship, and an unhappily married couple played by Max von Sydow, Liv Ullmann, Bibi Andersson and Erland Josephson, all of whom give excellent *performances. Bergman directs with con*summate artistry.

THEY CALL ME MISTER TIBBS — A murder mystery with Sidney Poitier as Mister Tibbs, otherwise a detective in the Homicide Squad. He is faced with handling a case in which a close friend (Martin Landau) seems to be implicated. There are the usual chases, follow-up of misleading clues and so on but the development of the plot is rather unexpected and while the film is not the best of its kind, it holds one's attention.

INVESTIGATION OF A CITIZEN ABOVE ALL SUSPICION — A film of the "Z" type with strong ideological content and constructed like a thriller with suspense as a major element. Gian-Maria Volonte gives an outstanding performance as a former head of the Italian Homicide Squad who, when promoted to head of the Political Squad, sets out to prove by murder that he is a citizen above all suspicion. Sultry Florinda Bolkan plays the Police Chief's mistress and the film was directed by Elio Petri. Winner of the Cannes 1970 Special Jury Prize and International Critics' Prize. Dialogue in Italian.

A WALK IN THE SPRING RAIN — Seems to be aimed at the middle-aged female audience with Ingrid Bergman as Libby, a young grandmother who finds a brief interlude of love in the arms of a rustic, Zorba-like character (Anthony Quinn) amid the lovely landscape of the Tennessee mountains. Frits Weaver *plays Libby's college-lecturer husband* and Katherine Crawford her daughter, and a nice little boy called Mitchell Silberman makes a couple of pleasing appearances as her grandson. Directed by Guy Green.

THE VIRGIN AND THE GYPSY — Based on a novella by D. H. Lawrence with a theme typical of the writer: a woman's struggle for independence and the liberating power of sex. Very little happens but the atmosphere and mood of the 'twenties in provincial England is excellently evoked and a first-class cast including Joanna Shimkus, Honor Blackman, Fay Compton, Kay Walsh, Maurice Denham and Franco Nero give fine performances. Directed by Christopher Miles.

Haifa

SABATA — An Italian Westerner in English, free of its usual brutality and sex yet replete with the "clean" killing essential to the genre. The hero (Lee Van Cleef) wears a pleasantly sardonic smile. The plot, however, is far too complicated. Not only does Sabata go about by devious ways to obtain for himself the Bank money which he had recovered when initially stolen by others but the means he employs are, in their turn, so circuitous as often to be incomprehensible. Non-stop action and a conclusion both honourable and cynical.

M.A.S.H. — Black comedy set in a Mobile Army Surgical Hospital somewhere near Seoul sometime in the Korean war which, as the loudspeaker in the film itself proclaims: "Follows the zany antics of our combat surgeons snatching laughs and loves between amputations and penicillin and starring Donald Sutherland and Elliot Gould." Fortunately, Israeli audiences have been spared most of the amputations. Film is very funny but one is conscious that the *farce hides the face of dread.* Well acted by competent cast and well directed by Robert Altman.

QUI? — Suspense film of which the best parts are the beginning and the end. The plot involves two brothers, Claude (Gabriele Tinti) and Serge (Maurice Ronet) and a girl, Marina (Romy Schneider) who starts off as the mistress of one and then goes to the other. The question is did Marina murder Claude before his car went careering over the cliffs into the sea below? The film is more irritating than thrilling. Directed by Leonard Keigel.

PATTON — Enthralling film on General George S. Patton's World War II exploits against Rommel in North Africa and in Sardinia and France and a study of his extraordinary personality. Skillfully directed by Franklin Schaffner, George C. Scott gives a wonderful performance in the title role, instinct with power and vitality, and Karl Malden is very good in the role of General Omar Bradley, the man of moderation, in contrast to Patton's force and drive. Although Patton gloried in war, the film is not a glorification of war. Weakest point is the carricature of General Montgommery.

Music

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

ISRAEL PHILHARMONIC ORCHESTRA — Gary Bertini conducting; Yehudi Menuhin, violin — Subscription Concert No. 6 — Bach, Brahms, Ravel (with the RINAT Chamber Choir) — at Binyenei Haoomah: Sunday.

MUSIC AT THE UNIVERSITY — Recorders and Harpsichord in the Baroque, for students and lecturers, at the Wise Auditorium: Monday, at 1.15 p.m.

MUSIC AT EIN KAREM — Pamela Jones, Avraham Spielman, percussions; Bracha Eden, Alexander Tamir, Duo-Pianists — works by Daniel Jones; Schubert; Bartok — at the Targ Music Centre, Ein Karem: Monday. For reservations phone 33763 (between 1-3); soldiers and students: 50% reduction. Bus No. 27 leaves from Barclay's, Jaffa Road, at 7.50 p.m.

ISRAEL BACH SOCIETY — Eli Freud directing — Bach: Cantatas Nos. 54 and 170, Organ Fantasy by Sweelinck and other works — at the Christ Church: Saturday, at 11 a.m.

CHAMBER MUSIC — Ursula Mayer-Reinach, contralto; David Chen, violin; Hanoch Tel-Oren, flute; Rina Kuhn, cello; Yonathan Zak, piano — works by Bach.: Cantata No. 186; Roussel: Trio; Haydn: Trio; Wolf: 12 Lieder from Italian Liederbuch; Partos; Ehrlich — for the Jerusalem Chamber Music Society, at the Wise Auditorium: Sat.

CHAMBER MUSIC AT THE MUSEUM — Uri Toeplitz, flute; Ephraim Marcus, recorder; Simha Heled, cello; Eldad Neumark, harpsichord—works by Telemann, Frescobaldi, Corelli, Bach; Boismortier, Sammartini — at the Tel Aviv Museum, Beit Dizengoff: Saturday.

Tel Aviv

I.P.O. — Subscription Concert No. 6—for details see Jerusalem — Series "5": Saturday.

I.P.O. — Gary Bertini conducting — Youth Concert No. 2 — Bach, Weber (Israel Zohar soloist), Copland, Ravel—at the Mann Auditorium: Monday, at 5.30 p.m.

JOACHIM STUTCHEWSKY — special concert in honour of his 80th birthday — with the Yuval Trio, the Israel Wind Quintet, a String Quartet and David Ehrlich, violin, Miriam Mandel, mezzo soprano — at the Tel Aviv Museum, Beit Dizengoff: Monday.

Haifa

I.P.O. — Gary Bertini conducting; Yehudi Menuhin, violin — Subscription Concert No. 5 — Bach, Mozart, Ravel (with RINAT Chamber Choir) — Series "1": Tuesday; Series "2": Wednesday; Series "3": Thursday; at the "Armon" Hall, at 8.45 p.m.

Hadera

ISRAEL BROADCASTING SYMPHONY ORCHESTRA — Noam Sheriff, conducting; Israel Castoriano, piano — Ravel: Ma mere l'oye; Franck: Symphonic Variations; Mahler: Adagietto from the Fifth Symphony; Beethoven: Symphony No. 1 — at the "Hof" Cinema Hall: Tuesday.

Opera

The Israel National Opera presents: Smetana: "The Bartered Bride", with Richmond; Baumwel; Bloch; Bechar; Fish; Herdan; Berkman; Karta; Bassan (Saturday — Monday — Wednesday); Offenbach: "La Vie Parisienne", conductor: Franklin Choset (Sunday — Tuesday — Thursday).

Dance

BAT DOR DANCE CAMPANY — Two new ballets introduce to Israel the remarkable young choreographer Lar Lubovitch. One of them, "Whirligogs" expresses all the tensions and frustrations of modern living. TEL AVIV (Nahmani) Wed., Thurs.

Eating out

FINKS — The Capital's best known bar serves the unchanging goulash and gemutlichkeit that has made it a favourite with both visitors and locals. There are half-a-dozen tables for fine steak, excellent *stroganoff, lamb-apple-curry,* shrimps in curry rice with mustard or mushroom sauce and pineapple and veal steak. The latest addition is a veal roularde, with the accent on the stuffing, in which host Dave Rothschild has replaced the egg with chicken fat and added fresh capers to the mince with anchovies. The roularde is wrapped rather than rolled and apple sauce helps break its sharpeness; while it is also served with marvellous nockerln (Viennese crisp dumplings) in a fine sauce. Telephone for a table. Recommended. (M.R.)

AQUARIUM — Inexpensive, convivial place to eat, drink and listen or dance to lively music, recently opened inside Jaffa Gate. Run by a young Old City couple, Barbara and Husni, it offers a small, but choice selection of fish dishes — and stays open until the last guest leaves. Situated on the ground floor of the Lark Hotel, the restaurant has been done up as a fisherman's cave — with large concrete bulges on the walls and a net with fishy remains on the roof. A rather garish mural on one wall does not suffer from the dim lighting. Offered are musht (St. Peters fish), burri (mullet), sultan (bream) and shrimp when available. Barbara, who hails from America, does the cooking in a neat kitchen. The fish are deep fried with a delicious garlic and lemon dressing, the large ones IL8 a plate, the smaller IL6. No one objects if you share a portion between two: extra plates are provided. Arab salad hors d'oeuvres are offered for IL2. Beer IL1.50, local intoxicants IL2.50 and a bottle of wine can be had for IL5. No service charge. (A.G.H.)

ANKARA (192 Ben Yehuda, Tel Aviv)—is now in a new place, having been for years located behind the Mograbi Cinema. The place is clean and pleasantly decorated, and if the menu is not strictly Turkish, it is definitely Balkan. And if it does not excel in variety, what there is excels in quality. Having dropped in there late on a chilly evening, we started our meal with a bowl of that old standby of Balkan restaurants — a hearty bean soup. It was very hot, thick and beautifully spiced, and put us in the right mood for the main dish: liver steak. The three liver slices were fairly thick and grilled so as to keep in all the juices. We would have enjoyed it better had the potato chips not been so limp. Our companion's first course was Turkish salad, a very sharp concoction of red peppers, onions and many, many spices, but her juicy steak was a bit tough, probably because it had not aged sufficiently. We finished our meal with the specialité de la maison — a dessert made of fresh orange slices in their own juice, covered with a layer of shredded orange peel, refreshing as well as pleasant to look at. The bill, with two glasses of wine and tip to a courteous waiter, was IL24. (B)